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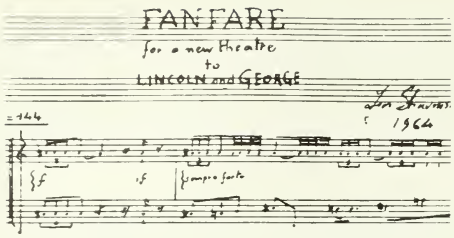
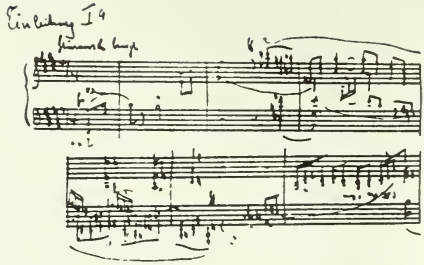
Boston Pops

Arthur Fiedler *conductor*

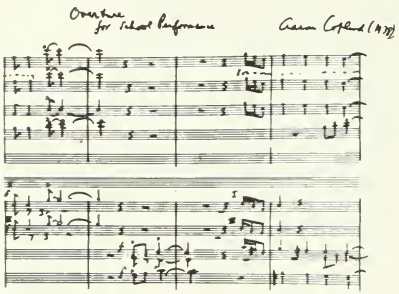
Spring 1971



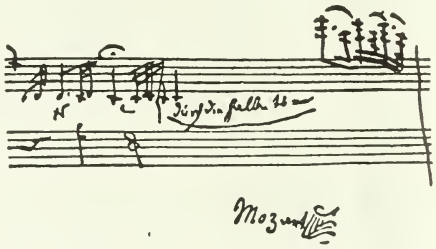
Stravinsky



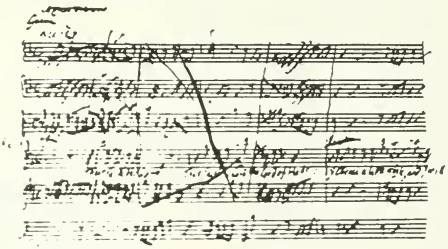
Richard Strauss



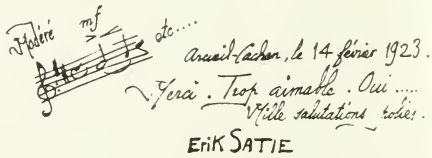
Copeland



Mozart



Handel



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ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-SIXTH SEASON 1971

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EIGHTY-SIXTH SEASON 1971

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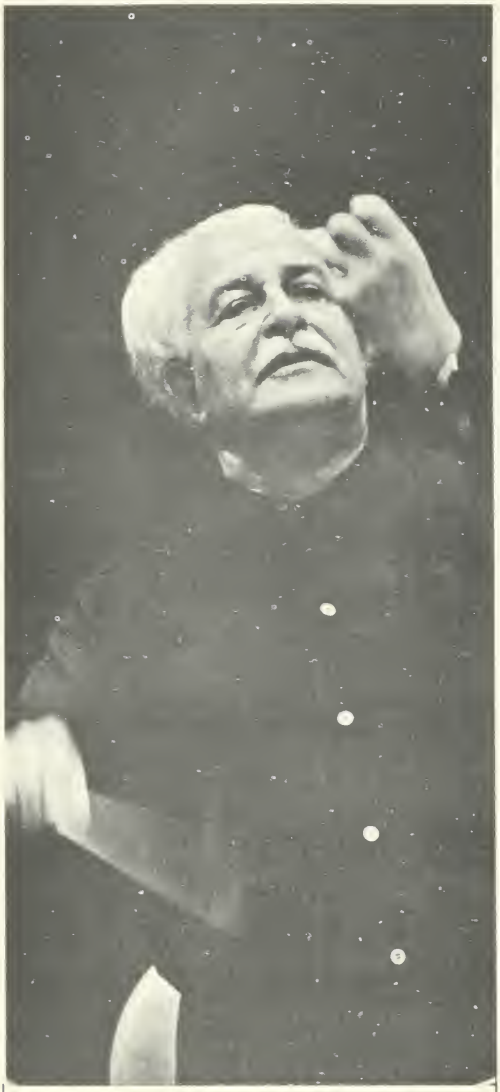

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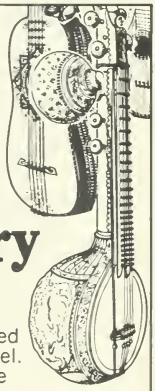

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BOSTON POPS ORCHESTRA

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

The regular members of the Boston Pops Orchestra are on vacation this week; the musicians listed below will play the concerts of the first week.

first violins
Christopher Kimber
George Zazofsky
Abraham Mishkind
Maynard Goldman
Mario Mantini
Kay Knudsen
John Woodworth
Joan Korman
Anastasios Tsicoulias
Sheila Vitale
Robert Brunton
Juan Ramirez
Theodore Leutz
Joseph Conte
Albert Levin
Walter Mayo

second violins
Ayrton Pinto
Charlotte Marty
Pierre Mayer
Hazel Weems
Minot Beale
Marjorie Eisenberg
Guido Antonelli
Linda Burian
Michael Mega
Channing Kempf
Julius Risman
Darlene Gray

violas
Endel Kalam
Barbara Kroll
Eleftherios Eleftherakis
Howard Ralyea
Paul Paradise
Mary Hadcock
William Shisler
Virginia Blakeman

cellos
Dorothea Jump
Jay Humeston
Paul Ross
Corinne Flavin
David Levenson
Michael Alaura
Alex Mark
Joan Esch

basses
Francis Gallagher
William Curtis
Irving Frankel
Richard Fletcher
Melvin Peabody
David Matayabas
James Carroll

flutes
William Grass
Ildefonso Lauron

piccolo
Elinor Preble

oboes
Wayne Rapier
Ira Deutsch

english horn
Richard Summers

clarinets
William Wrzesien
Andre Lizotte

bass clarinet
Edward Avedisian

bassoons
John Miller
Ruth McKee

contra bassoon
Donald Bravo

horns
Richard Greenfield
David Allan
Michael Johns
William Hammond
Jeanne Paella

trumpets
Natalo Paella
Jeffrey Stern
Peter Chapman
Fred Orkiseski

trombones
Paul Gay
Raymond Turner
Milton Stevens

tuba
David Gannett

timpani
Everett Beale

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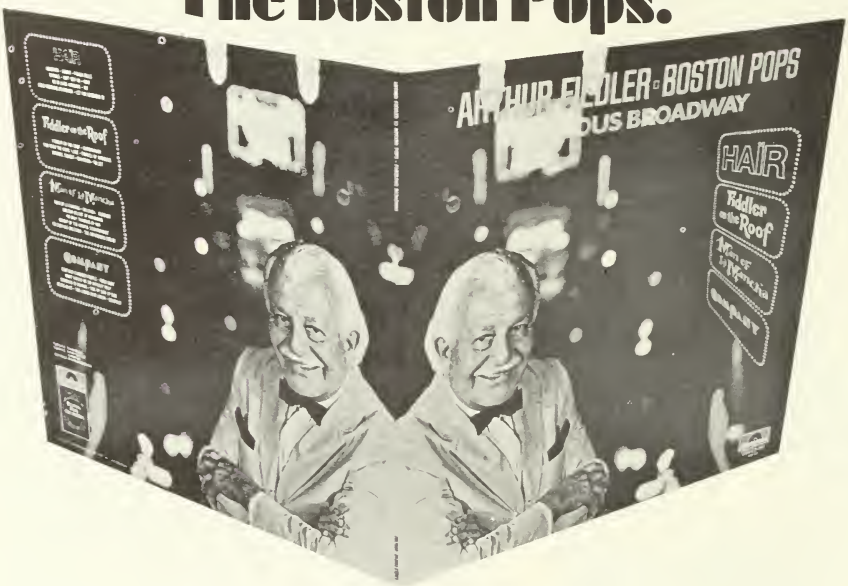
Nobody plays Broadway as often as Arthur Fiedler and The Boston Pops.



The four medleys display four distinctly different flavors of the contemporary American musical theatre, ranging from the opening shimmery sunburst and subsequent mystic crystal revelations of HAIR, through COMPANY's musical satire (with a heart) on upper middle-class New York, to the stunning (sometimes sinister) Spanish rhythms of MAN OF LA MANCHA, and finally the sweet harmonies and swaying melodies of FIDDLER ON THE ROOF with the Orchestra's concertmaster, Alfred Krips, on the roof at the beginning. Arthur Fiedler and the Boston Pops make it all sound as new as tomorrow.

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ARTHUR FIEDLER

Ask a stranger what he first thinks of when you mention Boston, and he may well answer 'Arthur Fiedler'. In his home town Mr Fiedler is an institution; his unique personality, his style, and his individual approach to music have made him as familiar and beloved as Symphony Hall. He is more than the local boy who made good — he is the local boy who has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts. Under his direction Pops has become familiar to music-lovers throughout the world. Together they have made more recordings than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie*, resulted in the sale of over a million copies of the Pops recording. Thirteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with

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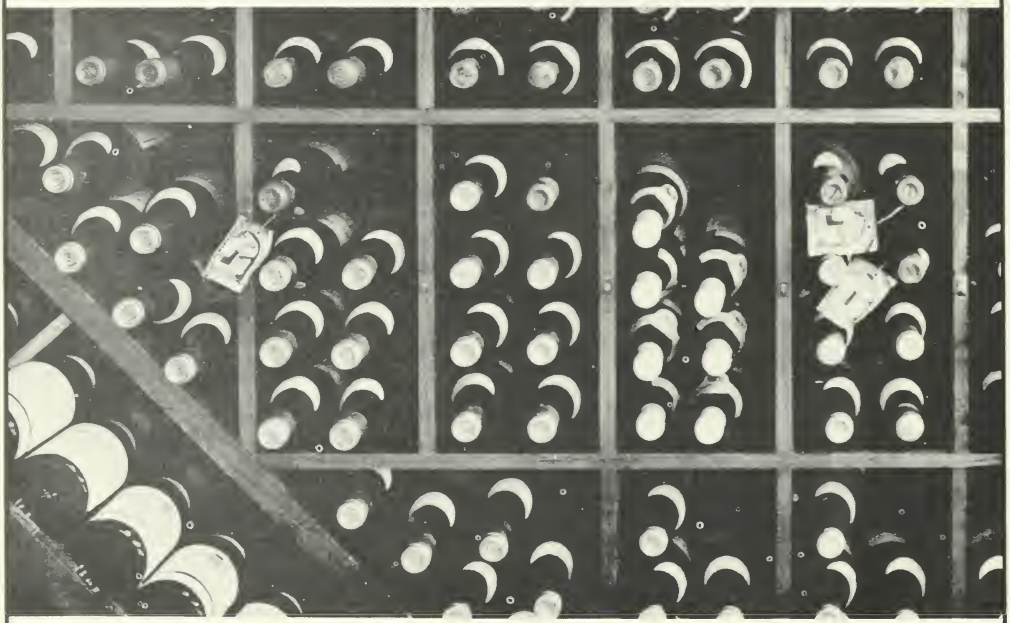

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the Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles and pre-recorded tapes are today not far off 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

Mr Fiedler celebrated his seventy-fith birthday two winters ago by conducting a Gala Concert with the Boston Symphony. Governor Francis Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world, Arthur Fiedler speaks through the universal language of music, and the inimitable appeal of the Boston Pops.

HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Earlier this year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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THE BOSTON POPS

Nearly eighty-six years ago, in July 1885, the musicians of the Boston Symphony played their first 'Promenade Concert' in Boston's old Music Hall. A year or two earlier Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition in the city. Audiences numbered in the millions have come to the Music Hall and Symphony Hall to watch eighteen conductors lead concerts that have charmed and delighted them with the best in light classical and popular music.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, and the large number of televised concerts, have brought the Boston Pops into the living rooms of people all over the world. The winter tours of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television appearances by Arthur Fiedler and the Boston Pops over the network of the Corporation of Public Broadcasting in 1970 was recognized earlier this year by the prestigious Peabody Award.

The Boston Pops will be eighty-six this year, the Boston Symphony celebrates its ninetieth birthday this fall, Arthur Fiedler is seventy-six. Yet Pops remains as young as the springtime which brings it back each year to Symphony Hall.

AN EVENTFUL SEASON BEGINS AT THE COLONNADE

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TONIGHT'S SOLOIST

DONN-ALEXANDRE FEDER began his concert career at the age of thirteen, when he appeared as pianist in his native Philadephia with Eugene Ormandy and the Philadelphia Orchestra. He won numerous awards, including a scholarship to the Juilliard School of Music, where he studied with Madame Rosina Lhevinne, and earned both his Bachelor and Master of Science degrees. Mr Feder has toured throughout North America and Mexico, and in Europe, where he recorded the Prokofiev Piano Concerto No. 3 with the Netherlands Radio Philharmonic conducted by Willem Van Otterloo, a recording which won the 1969 International Recording Competition in Austin, Texas. During the past season he gave concerts in England, Belgium, Holland and Germany. Called an 'American pianist who plays Chopin in the finest Polish tradition', Mr Feder was the first American to play in the house of Chopin's birth near Warsaw, Poland. He is the only American to have been awarded a two-year residence in Poland, by a joint US-Poland government grant for the purpose of assimilating the authentic performance styles of the music of Chopin and Szymanowski. Upon leaving Poland in 1966, he moved to Amsterdam and for three years gave concerts throughout Europe. In 1969 he received a Kosciuszko Foundation scholarship for his doctoral studies on Szymanowski. Mr Feder has appeared many times with the Boston Pops, was chosen by Arthur Fiedler to open the Esplanade concerts in 1963 and 1964, and has appeared at the Boston Arts Festival.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded eight years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

Monday Evening April 26 1971 at 8.30

Opening Night of the Eighty-sixth Season

ARTHUR FIEDLER *Conductor*

*Knightsbridge March	*Coates*
Overture to 'Fra Diavolo'	*Auber*
*Liebestraum	*Liszt*
*España, Rhapsody	*Chabrier*

Piano Concerto	*Khachaturian*

Allegro ma non troppo e maestoso
Andante con anima
Allegro brillante

Soloist DONN-ALEXANDRE FEDER

---

*Selection from 'The Sound of Music'	*Rodgers*

The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

†Raindrops Keep Fallin' on My Head	*Bacharach*
*Eleanor Rigby	*Lennon-McCartney*

Among those present: New England Home for Little Wanderers; Rensselaer Polytechnic Institute Alumni, Boston Chapter; Newton Athletic Association; Raytheon Company; Milford Rotaryannes; St Monica's Sodality

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TONIGHT'S GUEST CONDUCTOR

ROUBEN GREGORIAN, conductor, composer, violinist and teacher, was born in Tifliz, Russia, in 1915. Soon after, his Armenian parents moved to a small town near Teheran, Iran, where his father became a violin teacher. Mr Gregorian's education included Armenian Central College in Tabriz, Iran, the Teheran Conservatory, the Ecole de Musique in Paris, and the National Conservatory of Music in Paris. He was Director of the Teheran Conservatory and Music Director and Conductor of the Teheran Symphony. From 1949 to 1951 he headed the music section of the Iranian National Commission of UNESCO. He came to Boston in 1952, and has since been a faculty member of the Boston Conservatory of Music, where he teaches violin and chamber music, and directs the Conservatory Chorus and the Conservatory Orchestra. He has been the Music Director of the Portland, Maine, Symphony, a guest conductor of the Boston Esplanade Orchestra since 1952, and was Music Director and Conductor of the Boston Women's Symphony. Each year Mr Gregorian is a guest conductor of the Boston Pops Orchestra. He has conducted for several recordings, and has composed many works, including *Iranian Folks Songs* and *Iranian Suite*.

TONIGHT'S SOLOISTS

The biography of DONN-ALEXANDRE FEDER
is printed on page 14

WILLIAM LIPMAN, twenty-two years old, is a third year clarinet student at the Boston Conservatory, where he studies with Atilio Poto. He has previously studied at the Hartt School of Music in Hartford, Connecticut, and he has appeared as soloist with several orchestras and bands, including the Boston Conservatory Orchestra. William Lipman appears for the first time tonight with the Boston Pops.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Tuesday Evening April 27 1971 at 8.30

Second Program

HARRY ELLIS DICKSON *Conducting*

*Knightsbridge March — *Coates*

Overture to 'Fra Diavolo' — *Auber*

ROUBEN GREGORIAN *Conducting*

Clarinet Concerto — *Manevich*

Allegro moderato – Andante – Allegro giusto

Soloist WILLIAM LIPMAN

HARRY ELLIS DICKSON *Conducting*

Piano Concerto — *Khachaturian*

Allegro ma non troppo e maestoso
Andante con anima
Allegro brillante

Soloist DONN-ALEXANDRE FEDER

BRADFORD JUNIOR COLLEGE GLEE CLUB
CHARLES W. LUDINGTON *Conductor*
JACK FISHER *Pianist*

What Now My Love — *Delanoe*
Come Saturday Morning, from 'The Sterile Cuckoo' — *Karlin*
Aquarius, from 'Hair' — *MacDermot*

---

*Selection from 'The Sound of Music' — *Rodgers*

The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

†Raindrops Keep Fallin' on My Head — *Bacharach*

*Eleanor Rigby — *Lennon-McCartney*

Among those present: Bradford Junior College; Faulkner Hospital; Boston Conservatory Alumni Association; Wamsutta Club

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Wednesday April 28 1971

TONIGHT'S GUEST CONDUCTOR

The biography of ROBERT C. BOWDEN
is printed on page 20

TONIGHT'S SOLOIST

LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue,* as official pianist of the Boston Pops Orchestra, he has introduced more new works for piano and orchestra at the Pops than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen,* as well as the first performance in the United States of the *Warsaw Concerto.*

Leo Litwin has recorded the *Warsaw Concerto* three times for RCA with the Boston Pops Orchestra, Arthur Fiedler conducting; the RCA album 'Music from Million Dollar Movies' includes Leo Litwin as soloist in the *Warsaw Concerto, Dream of Olwen* and *Cornish Rhapsody.* He has also recorded *Carnival of the Animals* of Saint-Saëns for RCA, with Mr Fiedler and the Boston Pops, and Hugh Downs as narrator, and the latest Reader's Digest album of Boston Pops recordings conducted by Arthur Fiedler features Leo Litwin as soloist in the *Warsaw Concerto.*

In addition to his busy concert schedule, Leo Litwin heads the Music Department at Mount Ida Junior College in Newton, Massachusetts, teaches piano at his own studio at 476 Boylston Street in Boston, and this year was appointed special lecturer in the Music Department of Northeastern University. One of his most gifted pupils, the blind pianist Rosalie Hoffman, has appeared as soloist with Arthur Fiedler and the Pops Orchestra on six occasions, bringing her the honor of being the first blind pianist ever to perform in the lengthy history of the Boston Pops Orchestra. Among his other students who have played at the Pops Concerts are Anthony Paratore and Lisa Goldman, both of whom have also appeared at the outdoor Esplanade Concerts, where Leo Litwin has also performed many times.

His plans for next season include lecture-recital tours on the topical subject 'Women in Music', and a novel presentation of 'Fun in Music' from Mozart to The Boston Pops.

Wednesday Evening April 28 1971 at 8.30

Third Program

ARTHUR FIEDLER *Conductor*

*Knightsbridge March — *Coates*

Overture to 'Fra Diavolo' — *Auber*

Konzertstück for Piano and Orchestra Op. 79 — *Weber*

Soloist LEO LITWIN

MOUNT IDA JUNIOR COLLEGE CHORALE
ROBERT C. BOWDEN *Director*
ALLEN W. HUSZTI *Accompanist*

Alleluia — *Mozart*
My Lord What a Morning — *Burleigh*
Summertime, from 'Porgy and Bess' — *Gershwin*
Jamaica Farewell (Jamaican Folksong) — *arr. House*
PATRICIA BRENNAN *Guitar*

ROBERT C. BOWDEN *Conducting*

March of Zoe — *Bowden*

ARTHUR FIEDLER *Conducting*

*Warsaw Concerto, for Piano and Orchestra — *Addinsell*

Soloist LEO LITWIN

*España, Rhapsody — *Chabrier*

DEAN JUNIOR COLLEGE CONCERT GLEE CLUB
LAWRY N. REID *Director*
RUTH RICE *Accompanist*

Selections from 'The Man of La Mancha' — *Leigh*
I, Don Quixote – Little Bird, Little Bird – Dulcinea – To Each His Dulcinea – The Impossible Dream

---

*Selection from 'The Sound of Music' — *Rodgers*

The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

†Raindrops Keep Fallin' on My Head — *Bacharach*

*Eleanor Rigby — *Lennon-McCartney*

Among those present: Mount Ida Junior College; Dean Junior College; Chamberlain School of Retailing; Temple Emmanuel of Wakefield

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Thursday April 29 1971

TONIGHT'S SOLOIST

The biography of DONN-ALEXANDRE FEDER
is printed on page 14

WEDNESDAY'S GUEST CONDUCTOR

ROBERT C. BOWDEN, who for the second time conducts one of his own compositions at the Boston Pops, began composing in Wyoming when he was twelve. He earned both his Bachelor's and Master's degrees in music at Brigham Young University, and received a Master's degree in conducting from the New England Conservatory. After graduation he remained at the Conservatory for nine years as Conductor of the Preparatory Orchestra and was for two years Chairman of the Preparatory Woodwind Department. In 1962 Mr Bowden was one of ten conductors in the United States selected to attend the American Symphony League's Workshop as a participating conductor. During the summer of 1970 he was head instructor for the Foreign Study League Music Program which toured to Vienna, Salzburg and Rome. Mr Bowden is Conductor of the Nashua, New Hampshire Symphony Orchestra, and is Instructor of Music at Mount Ida Junior College.

Spring 1970 – Arthur Fiedler conducts the Boston Pops Orchestra

Thursday Evening April 29 1971 at 8.30

Fourth Program

HARRY ELLIS DICKSON *Conducting*

*Introduction to Act III, from 'Lohengrin' — *Wagner*

Overture to 'Rienzi' — *Wagner*

*1812, Ouverture Solennelle — *Tchaikovsky*

Piano Concerto — *Khachaturian*

Allegro ma non troppo e maestoso
Andante con anima
Allegro brillante

Soloist DONN-ALEXANDRE FEDER

---

*Selection from 'The Sound of Music' — *Rodgers*

The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

†Raindrops Keep Fallin' on My Head — *Bacharach*

*Eleanor Rigby — *Lennon-McCartney*

Among those present: Friends of Peter Bent Brigham Hospital; Boston Food Brokers Association; Catholic Young Adult Club of Boston; St Raphael's Guild, Most Precious Blood Church; Pequossette Chapter No. 141

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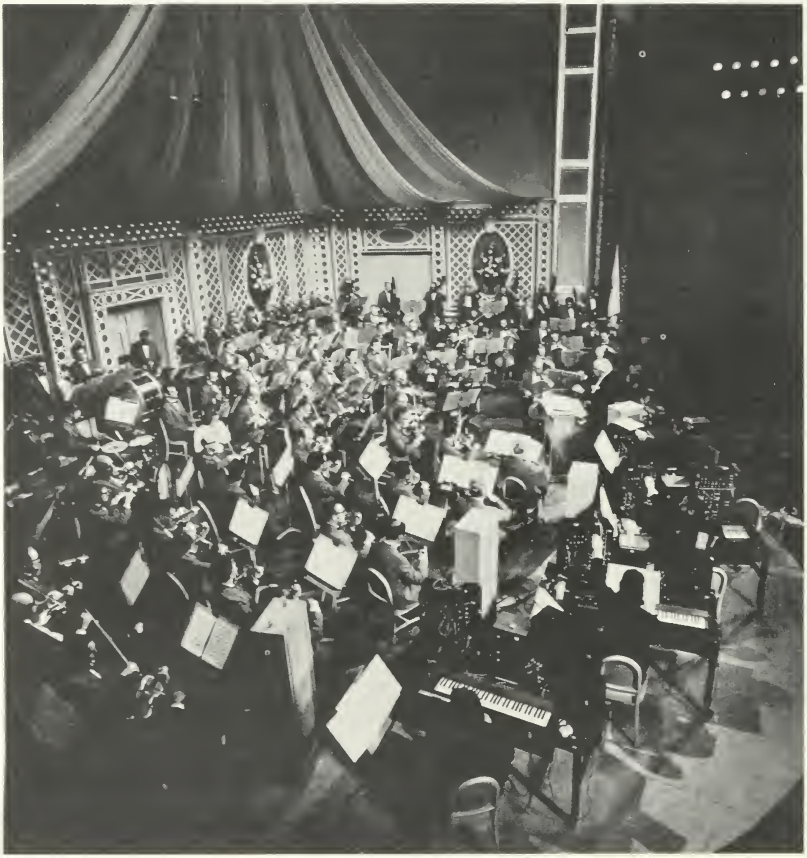
TONIGHT'S SOLOIST

LYNN CHANG, a Senior at Newton High School, has given concerts in Florida, New York and New England since he began violin studies at the age of seven. A member of the National Honor Society at Newton High School, he is also an honor student at the Juilliard School in New York, where he studies on Saturdays with Ivan Galamian. He studied for several years with Alfred Krips, Concertmaster of the Boston Pops and Assistant Concertmaster of the Boston Symphony Orchestra. Lynn Chang first appeared with Arthur Fiedler at an Esplanade Concert when he was nine years old, and most recently appeared in Symphony Hall with the Boston Pops last spring.



Spring 1970 – The Boston Pops Orchestra performs with the Moog Quartet

Friday Evening April 30 1971 at 8.30

Fifth Program

ARTHUR FIEDLER *Conductor*

*Knightsbridge March — *Coates*

Overture to 'Fra Diavolo' — *Auber*

*1812, Ouverture Solennelle — *Tchaikovsky*

Violin Concerto No. 1 Op. 6 — *Paganini*

Allegro maestoso
Adagio
Rondo: Allegro spirituoso

Soloist LYNN CHANG

---

*Selection from 'The Sound of Music' — *Rodgers*

The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

†Raindrops Keep Fallin' on My Head — *Bacharach*

*Eleanor Rigby — *Lennon-McCartney*

Among those present: Connecticut College Club of Boston; New England Hemophilia Association; Alpha Epsilon Pi

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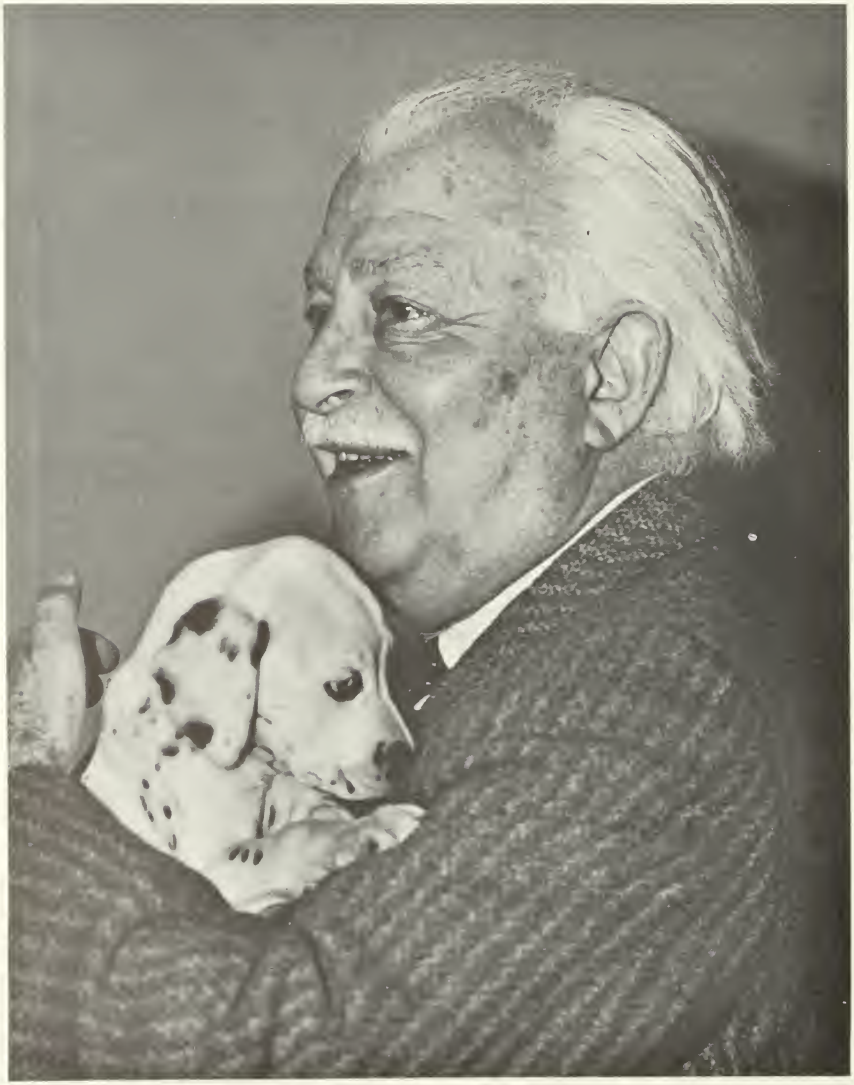
Saturday May 1 1971

TONIGHT'S SOLOIST

The biography of DONN-ALEXANDRE FEDER
is printed on page 14



Arthur Fiedler with Sparky II, a seventy-fifth birthday gift from the players of the Boston Symphony Orchestra

Saturday Evening May 1 1971 at 8.30

Sixth Program

ARTHUR FIEDLER *Conductor*

*Knightsbridge March	*Coates*
Overture to 'Fra Diavolo'	*Auber*
*1812, Ouverture Solennelle	*Tchaikovsky*

REGIS ALMA MATER

Piano Concerto	*Khachaturian*

Allegro ma non troppo e maestoso
Andante con anima
Allegro brillante

Soloist DONN-ALEXANDRE FEDER

REGIS COLLEGE GLEE CLUB
ANNA GALLOS *Director*
JANICE ROKOWSKI '72 *Accompanist*

O, Had I Jubal's Lyre, from 'Joshua'	*Handel*
Il est bel et bon	*Passerau*
Summertime, from 'Porgy and Bess'	*Gershwin*

*Selection from 'The Sound of Music'	*Rodgers*

The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

†Raindrops Keep Fallin' on My Head	*Bacharach*
*Eleanor Rigby	*Lennon-McCartney*

Among those present: Regis College Guild; Delta Kappa Gamma; Lesley College; Hilltoppers Club of the United Church of Christ, Burlington

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9 *Bollinger Brut Champagne	12.00	7.00
28 *Le Duc Brut Vintage Champagne	8.50	5.00
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30 *Taittinger La Française Brut N.V. Champagne	13.00	7.50
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12 *Bolla Soave	4.50	3.00
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26 *Rosé Anjou A. Lichine	5.00	3.00
47 *Rosé d'Anjou (La Cour de Pierre)	5.00	3.00
50 *Ravello Rosa (Rosé) – Gran Caruso	5.00	3.00
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Quinta do Avelar Rosé (Portugal)	4.50	3.00

SHERRY	Glass
27 *Duff Gordon Amontillado (Dry)	6.00 1.00

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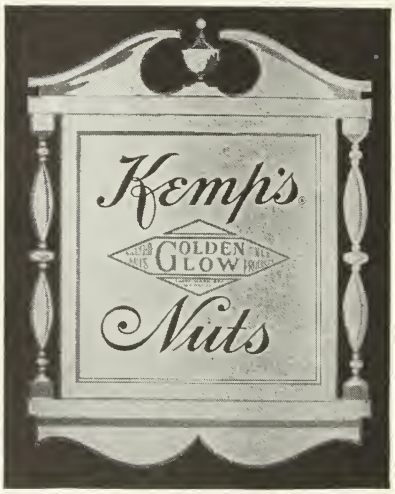

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Sandwiches served on Rye or White Bread

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Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

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Pretzels		.25	Cheese Wafers	.25
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Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 27
BEER & ALE & CIGARETTE LIST ON PAGE 31
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SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR

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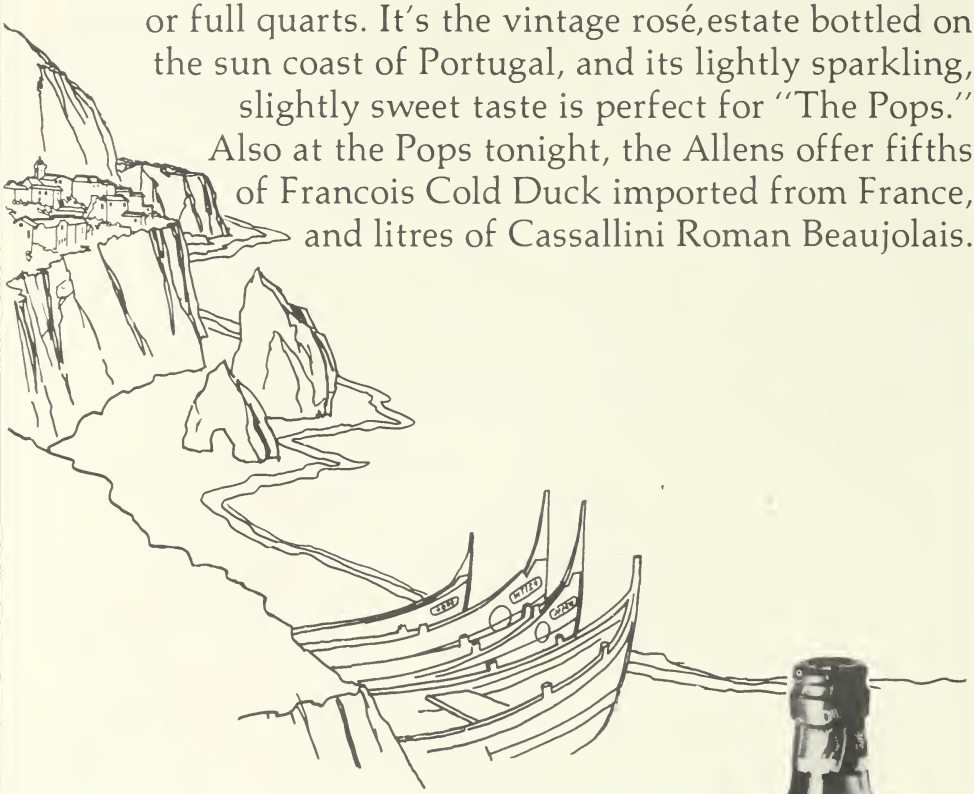

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As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

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MUSIC BY PISTON AND SCHUMAN
conducted by Michael Tilson Thomas

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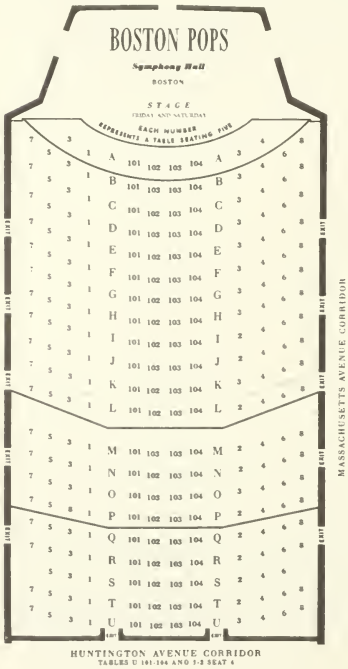

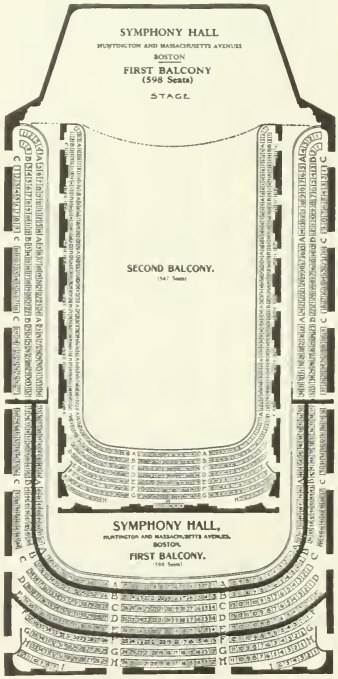

BOSTON SYMPHONY ORCHESTRA

COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

A MUSICAL MARATHON

Please put the dates of Friday May 21, Saturday May 22 and Sunday May 23 into your calendars now. From early that Friday morning until midnight Sunday, radio station WCRB AM and FM will broadcast a 'Musical Marathon' devoted entirely to music played by the Boston Symphony Orchestra. The material will include tapes of pieces performed in concert (which are not available commercially), and selected Deutsche Grammophon and RCA recordings. The trustees and owners have kindly lent us the tapes and albums for this special occasion.

The Marathon, an event to raise funds for the Orchestra, works like this. In about ten days time 20,000 catalogues listing all the musical selections available will be mailed to Friends of the Boston Symphony Orchestra, subscribers to concert series, subscribers to the WCRB program guide, and others. Another 20,000 will be distributed throughout the Boston area. You will then be able to choose from the catalogue a piece of music you would like to have played, by making a donation to the Orchestra. The sum will depend on the length of the work you choose.

There will also be a number of prizes: Mr. Richard Kaye of WCRB has already arranged that these include a color television set, an outboard motor, 150 Deutsche Grammophon albums, 50 RCA albums and a number of steak dinners. During the three days and nights there will be special 'Marathon Hosts' to read the names of contributors and the pledges. Volunteers will man special telephones, and distinguished personalities will make guest appearances on the air.

The Council of Friends is most grateful to WCRB for generously giving the air time for the Marathon; to the trustees and owners of tapes and records for permission for their use; and to the players and staff of the Boston Symphony Orchestra for their enthusiastic co-operation.

Tell your friends about this exciting Marathon, and plan to take part in it yourself. The chance to hear the Orchestra's historic concert performances under the direction of Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg and distinguished guest conductors — as well as works with the world's greatest soloists — is rare indeed. Don't miss it!

1971

Tanglewood

JULY 2/AUGUST 22

Highlights of the season include

Brahms — Beethoven Concerts

July 16, 17, 23, 24, 25

Five concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra, and Leonard Bernstein, Advisor to Tanglewood.

The two all-Brahms concerts feature Vladimir Ashkenazy playing the second piano concerto, and Pinchas Zukerman and Zara Nelsova playing the Concerto for violin and cello.

The three all-Beethoven concerts feature Itzhak Perlman playing the violin concerto, Symphonies 3, 5, 7 and . . .

Beethoven's Missa Solemnis

Conducted by Leonard Bernstein with Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes as soloists.

The performance is given in memory of Serge Koussevitzky, the Boston Symphony's Music Director, 1924-1949, and conductor of the Orchestra's first Berkshire Festival concerts.

Berlioz Damnation of Faust

Seiji Ozawa conducts Berlioz dramatic oratorio. Soloists are Lois Marshall, John Alexander, Ezio Flagello, and the Tanglewood Festival Chorus.

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG
Music Director

WEEKEND PRELUDES will offer short programs by important artists, each Friday evening at 7 pm, free to holders of tickets for the 9 pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a relaxed look at the Orchestra and its conductor at work.

Tanglewood-on-Parade

Tuesday July 27

Boston Pops-at-Tanglewood

ARTHUR FIEDLER conductor

Tuesday August 3 at 8:30 pm

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival', turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

For further information:
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Leonard Bernstein
Colin Davis
Arthur Fiedler
Leon Fleisher
Bruno Maderna
Eugene Ormandy
Seiji Ozawa
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Stephen Bishop
Christoph Eschenbach
Byron Janis
Garrick Ohlsson
Alexis Weissenberg
Earl Wild

violinists
Itzhak Perlman
Joseph Silverstein
Pinchas Zukerman

cellists
Jules Eskin
Zara Nelsova

flute
Doriot Anthony Dwyer

singers
John Alexander
David Clatworthy
Ezio Flagello
Maureen Forrester
Florence Kopleff
Sherrill Milnes
Judith Raskin
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choruses
Tanglewood Festival Chorus
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Boston Symphony String Trio

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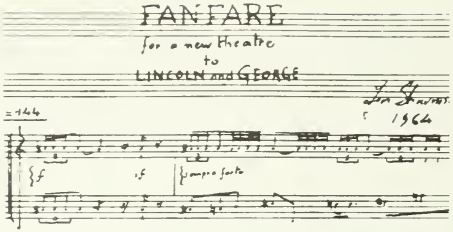
2

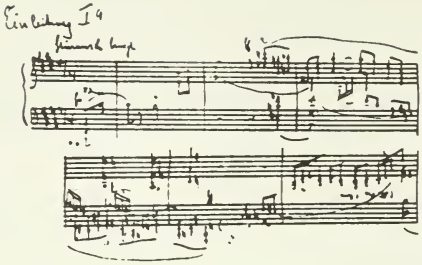
Boston Pops

Arthur Fiedler *conductor*

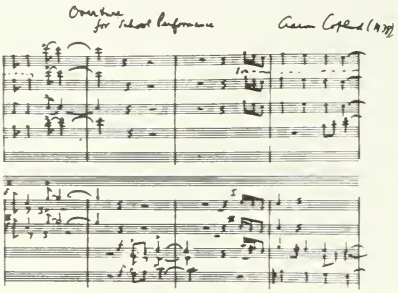
Spring 1971



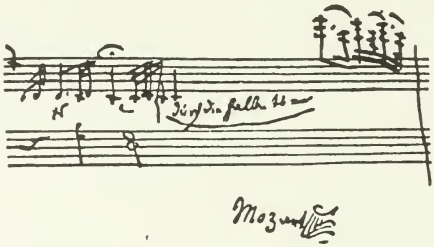
Stravinsky



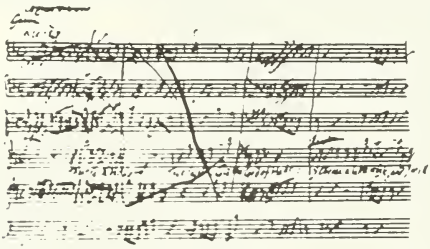
Richard Strauss



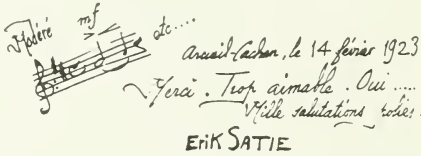
Copland



Mozart



Handel



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ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

EIGHTY-SIXTH SEASON 1971

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EIGHTY-SIXTH SEASON 1971

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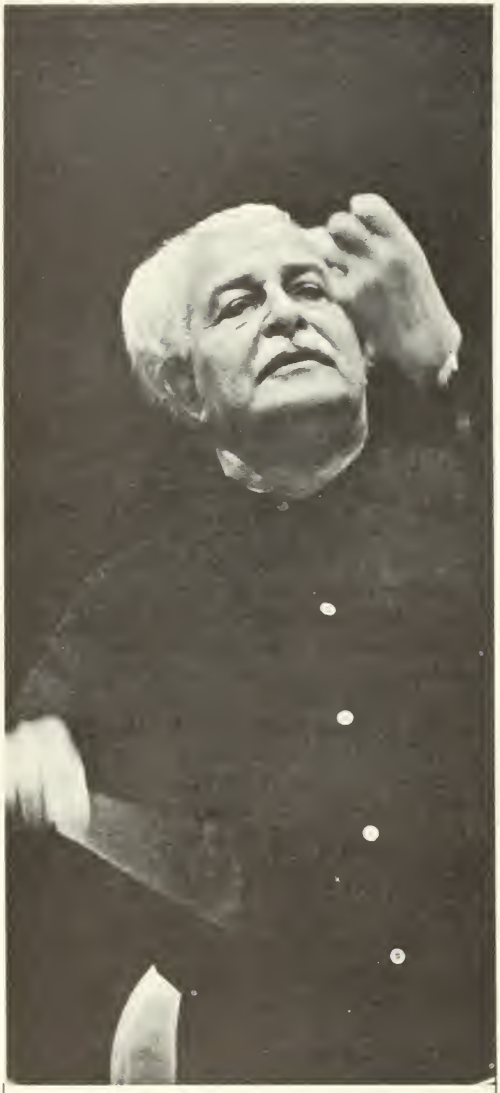

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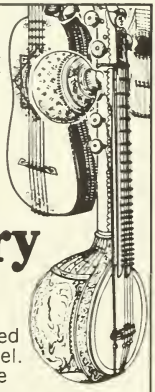

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acting concertmaster
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
William Waterhouse
Amnon Levy

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
Ayrton Pinto
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Hironaka Sugie*

cellos
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking
Joel Moerschel

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet
Felix Viscuglia

bassoons
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
Charles Yancich
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Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
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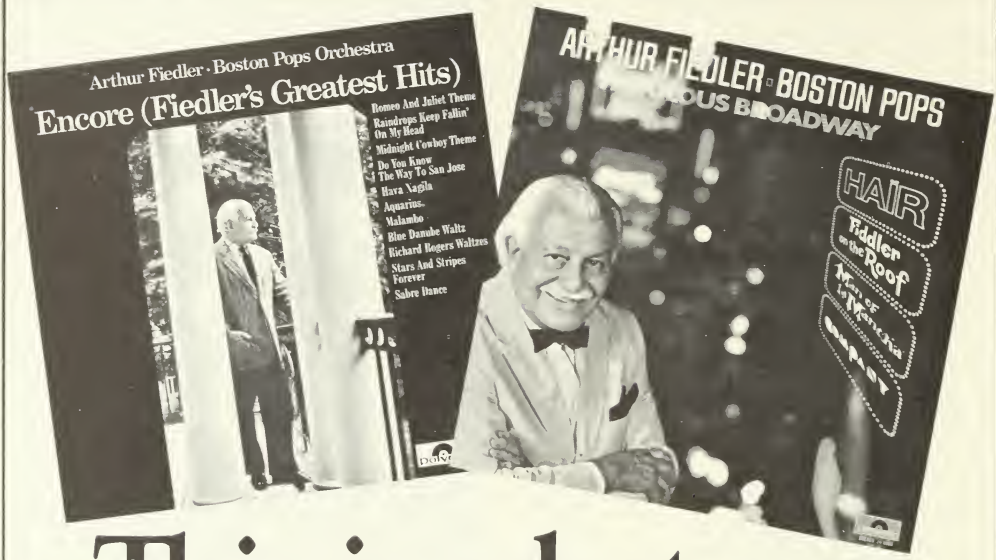

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ARTHUR FIEDLER

Ask a stranger what he first thinks of when you mention Boston, and he may well answer 'Arthur Fiedler'. In his home town Mr Fiedler is an institution; his unique personality, his style, and his individual approach to music have made him as familiar and beloved as Symphony Hall. He is more than the local boy who made good — he is the local boy who has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts. Under his direction Pops has become familiar to music-lovers throughout the world. Together they have made more recordings than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie*, resulted in the sale of over a million copies of the Pops recording. Thirteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with

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the Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles and pre-recorded tapes are today not far off 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

Mr Fiedler celebrated his seventy-fith birthday two winters ago by conducting a Gala Concert with the Boston Symphony. Governor Francis Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world, Arthur Fiedler speaks through the universal language of music, and the inimitable appeal of the Boston Pops.

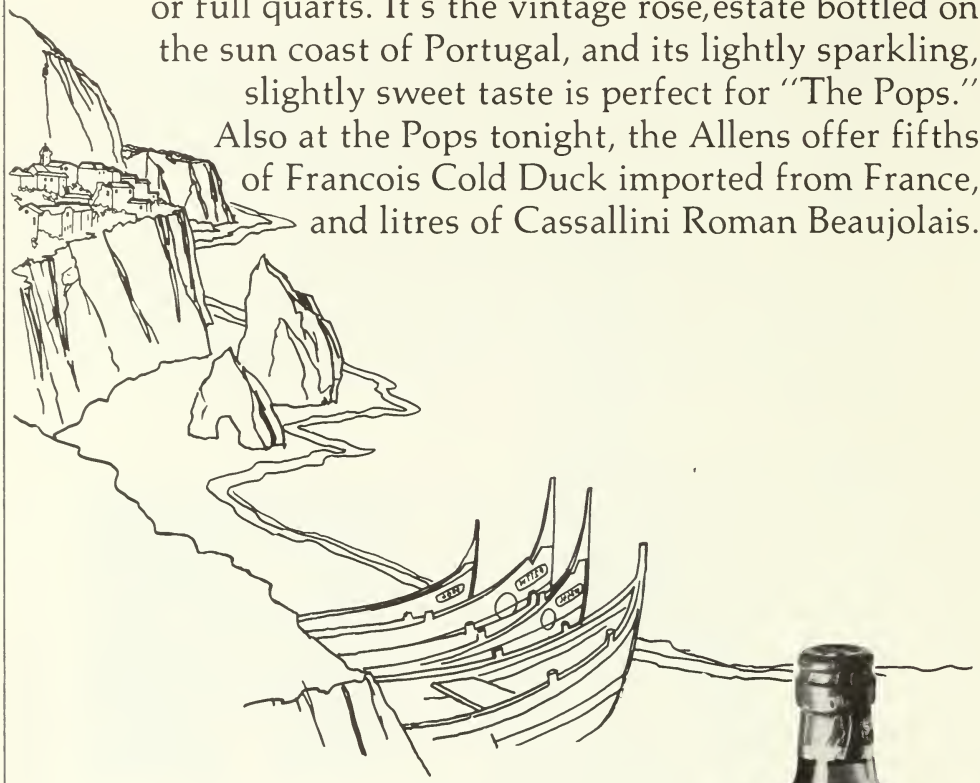
HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Earlier this year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

COSTA DO SOL Rosé Wine is here tonight in full pints or full quarts. It's the vintage rosé, estate bottled on the sun coast of Portugal, and its lightly sparkling, slightly sweet taste is perfect for "The Pops." Also at the Pops tonight, the Allens offer fifths of Francois Cold Duck imported from France, and litres of Cassallini Roman Beaujolais.



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THE BOSTON POPS

Nearly eighty-six years ago, in July 1885, the musicians of the Boston Symphony played their first 'Promenade Concert' in Boston's old Music Hall. A year or two earlier Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition in the city. Audiences numbered in the millions have come to the Music Hall and Symphony Hall to watch eighteen conductors lead concerts that have charmed and delighted them with the best in light classical and popular music.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, and the large number of televised concerts, have brought the Boston Pops into the living rooms of people all over the world. The winter tours of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television appearances by Arthur Fiedler and the Boston Pops over the network of the Corporation of Public Broadcasting in 1970 was recognized earlier this year by the prestigious Peabody Award.

The Boston Pops will be eighty-six this year, the Boston Symphony celebrates its ninetieth birthday this fall, Arthur Fiedler is seventy-six. Yet Pops remains as young as the springtime which brings it back each year to Symphony Hall.

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TONIGHT'S SOLOISTS

JULIA CHILD, America's 'French Chef', was born Julia McWilliams in Pasadena, California. She was graduated from Smith College in 1934, and when war broke out joined the Office of Strategic Services, where she met Paul Child on her first assignment in Ceylon. Six years later they married and moved to Paris, where, because her husband loved good food, she enrolled in the world-famous cooking school, Cordon Bleu. With two friends she opened a cooking school in her Paris kitchen and published in 1961 *Mastering the Art of French Cooking*. Settling in Cambridge the next year she began the 'French Chef' series for WGBH-TV, which has since produced over 150 programs. Articles about Julia Child have appeared in such publications as Time, Newsweek, Saturday Evening Post, TV Guide and House and Garden. In 1965 she received the George Foster Peabody award for distinguished achievement in television, and the following year was the first personality in public television to win an Emmy award. The second volume of *Mastering the Art of French Cooking* was published last year. Julia Child makes her debut this week with Arthur Fiedler and the Boston Pops.

CHESTER SCHMITZ, principal tuba of the Boston Symphony Orchestra, began playing the instrument about fifteen years ago in the Vinton, Iowa, high school band. His college education was at the University of Iowa School of Music, and there he performed in orchestra, band and brass ensembles, meanwhile organizing a jazz group in which he played string bass. In addition he studied clarinet, flute, percussion and voice. Professionally he started his career by playing an off-stage trumpet in a performance of Verdi's *Requiem*, then earned his living by performing in dance, polka and dixieland bands until he joined the US Army band in 1963. Meanwhile he had won a prize in the young artists' competition of the Women's Association of the Minneapolis Symphony, and had deputized for the Orchestra's regular tuba, who became ill, in a performance of *Petrushka*. During his Service he played tuba and string bass in the jazz band, and was assistant principal bass player in the White House Orchestra. Chester Schmitz joined the Boston Symphony in 1966. Since that time he has played many recitals, and has appeared as soloist with the New Hampshire Philharmonic, the Wellesley Symphony, the Newton Symphony, the North Shore Philharmonic and the Boston Civic Symphony Orchestras. He appeared as soloist with the Boston Symphony last fall in performances of Vaughan Williams' Tuba Concerto.

Monday Evening May 3 1971 at 8.30

Seventh Program

ARTHUR FIEDLER *Conductor*

*Sambre et Meuse, March	*Planquette*
*Overture to 'La Belle Hélène'	*Offenbach*
Tubby the Tuba	*Kleinsinger*
Narrator JULIA CHILD *Tuba soloist* CHESTER SCHMITZ	
*An American in Paris	*Gershwin*
*Farandole, from Suite No. 2 of 'L'Arlésienne'	*Bizet*

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*Rakóczy March, from 'The Damnation of Faust'	*Berlioz*
Overture, 'The Roman Carnival'	*Berlioz*
Shadow Song, from 'Dinorah'	*Meyerbeer*
Soprano JUNE ANDERSON	
*Selection from 'Brigadoon'	*Loewe*

Sword Dance and Reel – Down on MacConnachy Square – The Heather on the Hill – Almost Like Being in Love – Come to Me, Bend to Me – I'll Go Home with Bonny Jean

---

Among those present: Wheaton College; Fisher Junior College; Mary Washington College

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS BALDWIN PIANO

JUNE ANDERSON, coloratura soprano, is a Freshman at Wheaton College in Norton, Massachusetts. She has sung leading roles with the New Haven Opera Society, Yale Music School, Connecticut Experimental Theatre, and the Princeton Opera Company. She was recently selected as one of nine finalists in the national auditions of the Metropolitan Opera Company. Miss Anderson makes her debut tonight with the Boston Pops Orchestra.

Tuesday May 4 1971

TONIGHT'S SOLOISTS

The biographies of JULIA CHILD and CHESTER SCHMITZ
are printed on page 14

MARCIA WEINFELD, who will be graduated this year from Smith College, studies the violin with Philipp Naegele. She is Concertmistress of the Smith-Amherst Orchestra, and has appeared as soloist with that orchestra and with the Smith Chamber Orchestra. She has given several chamber music recitals and in March gave her senior recital at Smith College. Marcia Weinfeld appears for the first time tonight with the Boston Pops.

Arthur Fiedler and Harry Ellis Dickson at the wall dividing East and West Berlin during the recent tour to Europe

Ed Fitzgerald

Tuesday Evening May 4 1971 at 8.30

Eighth Program

ARTHUR FIEDLER *Conductor*

SMITH NIGHT

*Sambre et Meuse, March — *Planquette*

*Overture to 'La Belle Hélène' — *Offenbach*

Tubby the Tuba — *Kleinsinger*

Narrator JULIA CHILD
Tuba soloist CHESTER SCHMITZ

*An American in Paris — *Gershwin*

*Farandole, from Suite No. 2 of 'L'Arlésienne' — *Bizet*

SMITH ALMA MATER

Overture to 'Colas Breugnon' — *Kabalevsky*

Violin Concerto — *Kabalevsky*

Allegro molto e con brio
Andantino cantabile
Vivace giocoso

Soloist MARCIA WEINFELD

Medley of Burt Bacharach Tunes

I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

---

Among those present: Smith College; Firnabank Club; Newburyport High School

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS — BALDWIN PIANO

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TONIGHT'S SOLOISTS

EARL WILD, who has appeared on many occasions with Arthur Fiedler and the Boston Pops, was born in Pittsburgh. He studied piano with Selmar Jansen, a pupil of Xaver Scharwenka, and as a teenager was the youngest artist ever to perform with the NBC Symphony, with which he later played Gershwin's *Rhapsody in Blue,* conducted by Toscanini. He has performed with orchestras in Europe and America, including those in Boston, Chicago, Cleveland, Detroit, Pittsburgh, Philadelphia, London, Monte Carlo, Paris (Pasdeloup), Montreal, Vancouver, Trieste and New York. In 1968 he made his debut with the Boston Symphony, playing the Piano Concerto No. 1 of Scharwenka under Erich Leinsdorf's direction, and a recording of the piece has since been released by RCA. Earl Wild gave the world première of Paul Creston's Piano Concerto in Paris, and later the American première in Washington. He was the first artist to give a piano recital on television and took part in the first American performance of Shostakovich's Piano Trio in E minor. Last December he gave the world première of Marvin David Levy's first Piano Concerto, written especially for Mr Wild, with the Chicago Symphony conducted by Georg Solti. His recordings for RCA, Vanguard and Readers Digest Records include the four concertos of Rachmaninov and virtually every Romantic composer. His Easter oratorio, *Revelations,* was commissioned by the American Broadcasting Company was presented in 1962 and 1964 on that network conducted by Mr Wild. He has also composed ballet, orchestral and incidental music for television. Earl Wild opened the 1970-1971 season of the American Symphony Orchestra with the Paderewski Piano Concerto conducted by Leopold Stokowski.

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Wednesday Evening May 5 1971 at 8.30

Ninth Program

ARTHUR FIEDLER *Conductor*

*Introduction to Act III, from 'Swan Lake' — *Tchaikovsky*

*Briar Rose Waltz, from 'Sleeping Beauty' — *Tchaikovsky*

Piano Concerto No. 1 in B flat minor Op. 23 — *Tchaikovsky*

Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco

Soloist EARL WILD

*1812, Ouverture Solennelle — *Tchaikovsky*

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*Bolero — *Ravel*

†Selection from 'The Man of La Mancha' — *Leigh*

I, Don Quixote – Dulcinea – Aldonza – Golden Helmet of Mambrino – I'm Only Thinking of Him – Knight of the Woeful Countenance – To Each His Dulcinea – The Impossible Dream

*Pops Round-Up — *arr. Hayman*

Introduction – Bonanza – Maverick – The Rebel – Bat Masterson – Gunsmoke – Wagon Train – Wyatt Earp – Have Gun, Will Travel – Rawhide

*Cabaret — *Kander*

Among those present: Garland Junior College; Ohio University Alumni; Lawrence Memorial Hospital; Boston Architectural Center Alumni Association; Weymouth Catholic Club; St Theresa's Church of Everett

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Thursday May 6 1971

TONIGHT'S SOLOISTS

ANTHONY PARATORE, a native Bostonian, is a graduate of Boston University's School of Fine and Applied Arts, where he studied piano with Dr Bela Nagy, and of the Juilliard School in New York, where he was awarded a scholarship to study with Mme Rosina Lhevinne. He has appeared on many occasions with the Boston Pops Orchestra conducted by both Arthur Fiedler and Harry Ellis Dickson at Symphony Hall and Tanglewood, and at the Esplanade Concerts. In addition to his solo appearances, Anthony Paratore performs in concert with his brother Joseph. Their many local appearances include the Boston Pops, the Weston Country Evening Concerts and the Wayland Concert Series. They have also appeared as soloists throughout New England, with the Detroit Symphony Orchestra, and twice at Lincoln Center in New York. The Paratore Brothers were recently given the honor of performing at receptions honoring the new Archbishop of Boston, Humberto S. Medeiros, and the Prime Minister of Italy, Emilio Colombo, during his visit to Boston.

EDWARD HARNEY, a Senior at Boston Latin School, has been an active member of the Boston Latin School Bands and Orchestra for the last six years. He has received five awards in his study of solfège at the Community Music Center, and has studied trumpet for the past eight years with his uncle Joseph Giuffrida, private instructor with the Needham School Department. Edward Harney was chosen as principal trumpet for the Southeastern District Orchestra, the All-State Band, the Greater Boston Youth Wind Ensemble, and he represented Boston as first trumpet in the All-Eastern Music Festival held last February in Atlantic City. He appeared at Symphony Hall last year as soloist with the Boston Pops Orchestra, and as a member of 'the American Youth Performs' program conducted by Morton Gould, and has appeared locally on television and radio, and at the State Capitol for the Governor. Edward Harney plans to attend the New England Conservatory and to become a music educator and instrumentalist.

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Thursday Evening May 6 1971 at 8.30

Tenth Program

HARRY ELLIS DICKSON *Conducting*

*Our Director, March — *Bigelow*

Overture to 'Semiramide' — *Rossini*

First Movement (Allegro con spirito)
from the Trumpet Concerto in E flat — *Hummel*
Soloist EDWARD HARNEY

*Finlandia, Tone Poem — *Sibelius*

---

*Piano Concerto in F — *Gershwin*
Allegro
Adagio; Andante con moto
Allegro agitato
Soloist ANTHONY PARATORE

---

*Selection from 'West Side Story' — *Bernstein*
I Feel Pretty – Maria – Something's Coming – Tonight – One Hand, One Heart – Cool – America

*The Typewriter — *Anderson*

*Mack the Knife, from 'The Threepenny Opera' — *Weill*

Among those present: Boston Latin School; Katharine Gibbs School; U.S. Air Force Recruiting Detachment No. 109; Massachusetts College of Pharmacy

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Friday May 7 1971

TONIGHT'S SOLOIST

JOAN KORMAN, known professionally as Joan DeMille, started her career at the age of four as a violin soloist on KMPC radio in Los Angeles. She began studying the violin with her father Lester Druckenmiller and continued studies with Joachim Chassman at the Los Angeles Conservatory. Her career includes film acting and radio and television appearances such as 'Jack Benny Show' and 'Colgate Comedy Hour'. She represented U.C.L.A. as violin soloist at the Ojai Music Festival in California, and was principal violin for two seasons with the San Francisco Ballet. She has given recitals throughout Southern California with her husband, John Korman, before coming to Boston.

JOHN KORMAN has been a violinist in the Boston Pops and Boston Symphony Orchestras for the past five years. Born in Vancouver, British Columbia, he moved to Los Angeles when he was fourteen, and studied the violin with Eudice Shapiro and Jascha Heifetz. In 1965 he won the Oakland Symphony Young Musicians award. John Korman has been soloist with both the Boston Pops and Esplanade Orchestras; together John and Joan Korman make their debut tonight with the Boston Pops.

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November 13, January 29, March 25

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Friday Evening May 7 1971 at 8.30

Eleventh Program

HARRY ELLIS DICKSON *Conducting*

*Rakóczy March, from 'The Damnation of Faust' — *Berlioz*

Academic Festival Overture — *Brahms*

Ave Maria — *Bach-Gounod*

Solo Violin MAX HOBART

*From the 'Irish Suite' — *Anderson*

Irish Washerwoman – Minstrel Boy – The Rakes of Mallow

Sinfonia Concertante for Violin and Viola in E flat K. 364 — *Mozart*

Allegro maestoso
Andante
Presto

Soloists JOHN *and* JOAN KORMAN

THE NEWHAMPSHIREMEN
HENRY WING *Director*
MERRILL FLEWELLING *Accompanist*

This Old Hammer — *arr. Ehret*
Let Their Celestial Concerts All Unite — *Handel*
Windy — *Friedman*
Down Among the Dead Men — *arr. Vaughan Williams*

---

*Selection from 'My Fair Lady' — *Loewe*

Get Me to the Church on Time – Wouldn't It Be Loverly – I've Grown Accustomed to Her Face – I Could Have Danced All Night – On the Street Where You Live – The Rain in Spain – With a Little Bit of Luck

*Lara's Theme, from 'Dr Zhivago' — *Jarre*

*76 Trombones, from 'The Music Man' — *Willson*

Among those present: University of New Hampshire; Guild of St John of God; Lunenburg Couples Club

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS — BALDWIN PIANO

TONIGHT'S SOLOISTS

LOLA ODIAGA, harpsichordist and pianist, lives in New Haven, Connecticut, and is a citizen of Peru, where she was born. She received degrees from the Juilliard School, where she studied with Edward Steuermann, and from Yale University, where her teacher was Ralph Kirkpatrick. She has also studied with Denis Matthews and Harold Craxton in London, England, and with Robert Henry and Stefan Askenase in Hamburg, Germany. Her awards include the State Department of Puerto Rico awards for the 1957 Casals Festival, the German Federal Republic Fellowship for music studies in Hamburg, and the Organization of American States Fellowship for studies at Yale University School of Music. Lola Odiaga has been a member o fthe faculty of the National Conservatory of Music in Lima, Peru, and has given numerous concerts in Peru, Venezuela, Chile, England, Germany and in New England. She also appears with her husband, Richard Rephann, in recitals for two harpsichords. Lola Odiaga's recordings appear on the Norddeutsche Rundfunk (Hamburg) label. She makes her debut tonight with the Boston Pops.

AYRTON PINTO, a violinist with the Boston Symphony and Boston Pops Orchestras since 1959, began his studies at the age of nine at the Brazilian Conservatory of Music in Rio de Janeiro, under the instruction of Yolanda Peixoto. The Institute of International Education awarded him a scholarship to study at the New England Conservatory, where his teacher was Richard Burgin, former Concertmaster and Associate Conductor of the Boston Symphony Orchestra. He then attended the Berkshire Music Center in Tanglewood and won a grant from the Koussevitzky Music Foundation. Since his 1957 Boston debut in Jordan Hall, Ayrton Pinto has given many recitals and appeared as soloist with orchestras in Rio de Janeiro and throughout the United States. He has been a member of the Wellesley College faculty since 1966.

ELINOR PREBLE, a member of the faculties of Wellesley College and the Longy School of Music, has often appeared as extra flutist with the Boston Symphony and Boston Pops Orchestras. She earned degrees from Denver University and the New England Conservatory, and received, among other awards, the National Federation of Music Clubs award for outstanding instrumentalist, and twice the Fromm Fellowship award at Tanglewood for performance of contemporary music. She has been first flute with the National Symphony Orchestra of Peru, the Springfield Symphony and the Boston Philharmonia. Her recordings appear on the Cambridge, CRI, Nonesuch, Monitor and RCA labels.

Saturday Evening May 8 1971 at 8.30

Twelfth Program

HARRY ELLIS DICKSON *Conducting*

BOSTON WELLESLEY COLLEGE CLUB NIGHT

Revised Program

*French Military March — *Saint-Saëns*

*Wine, Woman and Song, Waltzes — *Strauss*

*Capriccio Italien — *Tchaikovsky*

WELLESLEY ALMA MATER

Brandenburg Concerto No. 5 in D for
Harpsichord, Violin and Flute, with Strings — *Bach*

Allegro
Affettuoso
Allegro

Harpsichord LOLA ODIAGA
Violin AYRTON PINTO
Flute ELINOR PREBLE

Toccata — *Frescobaldi-Kindler*

Medley of Burt Bacharach Tunes — *arr. Knight*

I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

*Eleanor Rigby — *Lennon-McCartney*

*Cabaret — *Kander*

Among those present: Boston Wellesley College Club; Covenant Congregational Church of Jamaica Plain; Christ Church Couples Club of Needham; Business and Professional Women's Club of the Central Congregational Church in Providence

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS BALDWIN PIANO

Saturday Evening May 8 1971 at 8.30

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15 *Ackerman Vouvray	4.00	2.50
16 *Pinot Chardonnay A. Lichine	4.50	
18 *Chablis A. Lichine	8.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21 *Langenbach Bernkastler Meister Krone	4.50	3.00
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35 *Bourgogne 'Rejane' Pinot Chardonnay (Remoissenet)	5.00	3.00
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20 *Bolla Valpolicella	5.00	3.00
23 *Latour Beaune Burgundy	5.50	3.00
24 *Beaujolais Alexis Lichine	5.00	3.00
40 *Beaujolais Jadot Vintage – Louis Jadot	5.00	3.00
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50 *Ravello Rosa (Rosé) – Gran Caruso	5.00	3.00
54 *Costa do Sol (Portugal)	5.00	3.00
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SHERRY		**Glass**
27 *Duff Gordon Amontillado (Dry)	6.00	1.00
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Claret or Sauterne Punch	3.00	1.00
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Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

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Crackers served with Cheese

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Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

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Pretzels		.25	Cheese Wafers	.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35 .55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55 .75

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Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	.90
Miniatures – 5½ oz.	1.00	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops – Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee ..... .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca-Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 27
BEER & ALE & CIGARETTE LIST ON PAGE 31
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8. Charles Krug Chablis
Well balanced, full, rich, dry

4. Pastene Rhine Wine
Light, refreshing – with a slightly fruity taste

10. Sichel Blue Nun Label Leibfraumilch
A favorite white wine from Germany

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds

24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet

60. Avelar Rosé
Medium dry pink wine with a hint of crackle

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Velvety white wine with superb body

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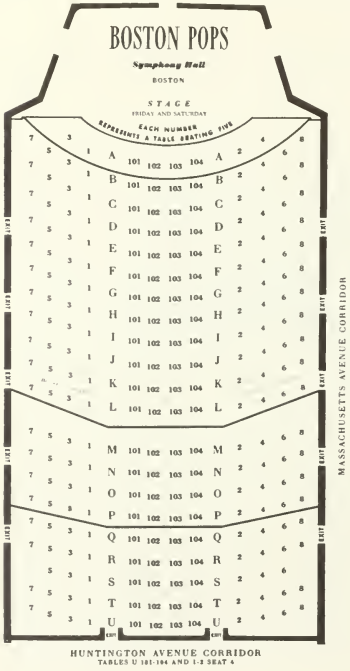

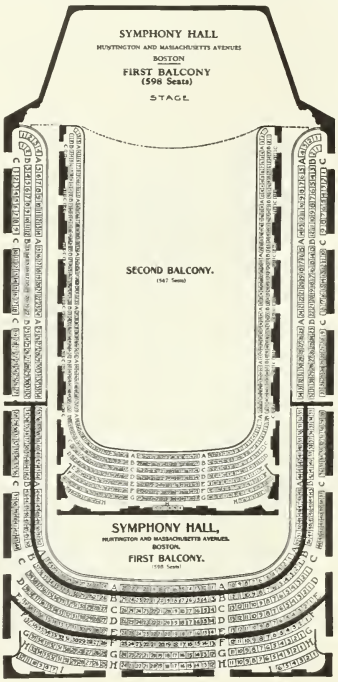

Arthur Fiedler in rehearsal with the Orchestra of Radio Telefís Éireann

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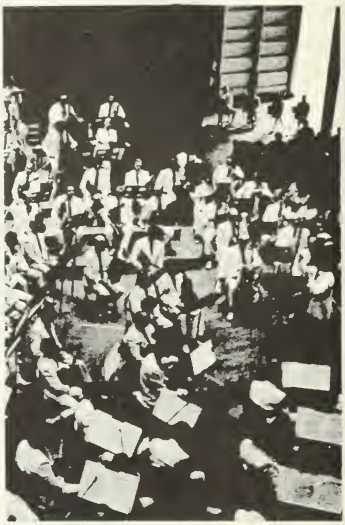

Highlights of the season include

Brahms — Beethoven Concerts

July 16, 17, 23, 24, 25

Five concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra, and Leonard Bernstein, Advisor to Tanglewood.

The two all-Brahms concerts feature Vladimir Ashkenazy playing the second piano concerto, and Pinchas Zukerman and Zara Nelsova playing the Concerto for violin and cello.

The three all-Beethoven concerts feature Itzhak Perlman playing the violin concerto, Symphonies 3, 5, 7 and . . .

Beethoven's Missa Solemnis

Conducted by Leonard Bernstein with Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes as soloists.

The performance is given in memory of Serge Koussevitzky, the Boston Symphony's Music Director, 1924-1949, and conductor of the Orchestra's first Berkshire Festival concerts.

Berlioz Damnation of Faust

Seiji Ozawa conducts Berlioz dramatic oratorio. Soloists are Lois Marshall, John Alexander, Ezio Flagello, and the Tanglewood Festival Chorus.

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG
Music Director

WEEKEND PRELUDES will offer short programs by important artists, each Friday evening at 7 pm, free to holders of tickets for the 9 pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a relaxed look at the Orchestra and its conductor at work.

Tanglewood-on-Parade

Tuesday July 27

Boston Pops-at-Tanglewood

ARTHUR FIEDLER conductor

Tuesday August 3 at 8:30 pm

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival', turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

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Michael Tilson Thomas

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Byron Janis
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Joseph Silverstein
Pinchas Zukerman

cellists
Jules Eskin
Zara Nelsova

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Boston Pops

Arthur Fiedler *conductor*

Spring 1971

2A

SESAME STREET, produced by Children's Television Workshop, resulted from a study begun in the late 1960's by Joan Ganz Cooney on behalf of the Carnegie Corporation to determine the best techniques for using television to prepare pre-school children for entering school. Now at the close of its second season, Sesame Street is broadcast daily by some 250 national stations. Its aim is to capture the 3-5 year old's attention, by puppets, commercials and cartoons, long enough for him to learn and remember, and it is especially directed toward the disadvantaged child who lacks intellectual stimulation in his home. It is one of the few television programs whose contents are determined by carefully recorded audience reaction. The Children's Television Workshop now publishes the Sesame Street Magazine in both English and Spanish, and exports Sesame Street shows to 26 countries. Joan Ganz Cooney, President of the Workshop and director of Sesame Street, recently received the newly established Ralph Lowell award from the Corporation of Public Television.

MATT ROBINSON was a producer of Sesame Street until, shortly before the series began, he was encouraged to audition for the role of 'Gordon', the high school English teacher, and thus became an actor. Formerly a writer, his one-act drama of a slave revolt, *Rained All Night,* was bought by CBS in 1962. This led to his writing documentary films for CBS and later producing a syndicated variety show 'The Discophonic Scene', and a public affairs show, 'Opportunity Time'. He also created a talk and entertainment series 'Blackbook', now being developed for national syndication, and 'The Bronze Star', a screenplay for MGM. An artist as well, Matt Robinson created the puppet, and voices the character for 'Roosevelt Franklin', the black Muppet seen on Sesame Street.

LORETTA LONG, Sesame Street's 'Susan', became interested in singing while studying pre-law at Western Michigan University. She studied voice, taught school, sang with several bands, and finally won a role with Betty Grable's 'Guys and Dolls' road company, which led to a part as co-host on the 'Soul' series on New York's public television station WNDT. In addition to several television commercials, Loretta Long appeared in the NBC documentary 'You and the Law'.

BOB MCGRATH, Sesame Street's host 'Bob', earned degrees at the University of Michigan and the Manhattan School of Music, and has taught pre-school children at St David's School in New York City. Before joining Sesame Street he was a singer with the Robert Shaw Chorale, the Fred Waring Glee Club, and for four years the 'Mitch Miller Show', with whom he toured Japan. He has appeared as a guest on a variety of television shows, and his tenor voice is heard in the old Wrigley's chewing gum commercials.

WILL LEE, the veteran actor cast as 'Mr Hooper' the candy store owner, started his career in 1929 with the Theatre of Action, an off-Broadway mobile social theater. The first of his many Broadway roles came with the Group Theatre Acting Company when he replaced John Garfield, who left the company of 'Golden Boy' to go to Hollywood. Will Lee received an award for characterization as the movie mogul in Norman Mailer's 'Deer Park'; he taught drama in his spare time during World War II in Australia, and later developed this career as a member of the Army's Special Services in Manila, at the American Theatre Wing, and at Boston University. He is now associated with the Herbert Berghoff-Uta Hagen Studio. Among his students is James Earl Jones, star of 'Great White Hope'.

SESAME STREET (THEME)

Sunny day
Sweepin' the clouds away
On my way to where the air is sweet

Can you tell me how to get
How to get to Sesame Street.

Come and play
Everything's A-OK
Friendly neighbors there
That's where we meet

Can you tell me how to get
How to get to Sesame Street

It's a magic carpet ride
Every door will open wide
To Happy people like you —
Happy people like
What a beautiful

Sunny Day
Sweepin' the clouds away
On my way to where the air is sweet

Can you tell me how to get,
How to get to Sesame Street.

How to get to Sesame Street.

How to get to Sesame Street.

How to get to Sesame Street.

How to get to Sesame Street.

©Children's Television Workshop 1970

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER Conductor

Tuesday Afternoon May 11 1971 at 3 o'clock

Entrance of the Gladiators	*Fučik*
*Overture to 'Light Cavalry'	*Suppé*
Toy Symphony	*Leopold Mozart*
Allegro	
Menuetto & Trio	
Allegro	
Soloists Gordon, Susan, Bob, Mr Hooper, Cookie Monster	
*Kid Stuff	*arr. Hayman*
†Raindrops Keep Fallin' on My Head	*Bacharach*
Music from Sesame Street	
Theme from Sesame Street	*Raposo*
I've Got Two (Bob, Susan, Gordon, Mr Hooper)	*Raposo*
Bein' Green (Kermit the Frog)	*Raposo*
People in Your Neighborhood (Bob and Susan)	*Moss*
ABCDEFGHIJKLMNOPQRSTUVWXYZ (Big Bird)	*Raposo*
Everybody Wash (Gordon and Mr Hooper)	*Raposo*
Rubber Duckie (Ernie)	*Moss*
Count 5 (Big Bird)	*Raposo*
Theme from Sesame Street (Entire Cast)	*Raposo*

This afternoon's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

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JIM HENSON is the creator of the Muppets, Sesame Street's puppets, which include Bert and Ernie, seven-foot tall Big Bird, Oscar the Grouch and the Cookie Monster. His puppet career began when, as a student at the University of Maryland, he did a music and comedy show in Washington, DC. His original Muppets starred in a six-year, award winning television series 'Sam and Friends' in Washington. The Muppets have since appeared on the 'Today', 'Tonight', 'Dick Cavett', 'Flip Wilson' and 'Ed Sullivan' shows and 'The Hollywood Palace'. Jim Henson has also made experimental films including 'Timepiece', which won international prizes, and 'Youth '68' and 'The Cube' for NBC television.

SESAME STREET

Cast

GORDON	Matt Robinson
SUSAN	Loretta Long
BOB	Bob McGrath
MR HOOPER	Will Lee

Muppets by Jim Henson's Muppets

BIG BIRD	Carroll Spinney
COOKIE MONSTER	Frank Oz
ERNIE	Jim Henson
KERMIT	Jim Henson

Written by Jeffrey Moss

Music Director, Joe Raposo

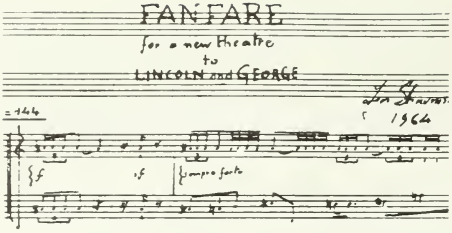
Music and Lyrics by Joe Raposo, Jeffrey Moss, Bruce Hart and Jon Stone

3

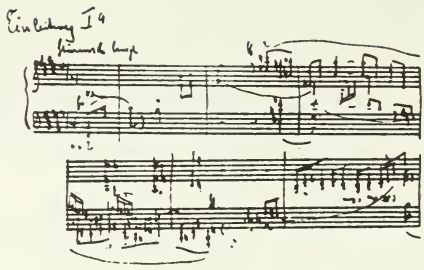
Boston Pops

Arthur Fiedler *conductor*

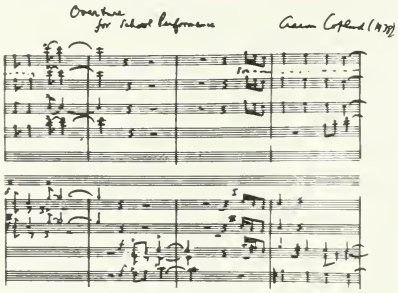
Spring 1971



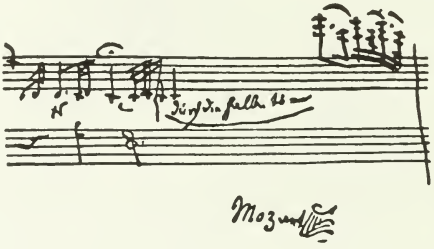
Stravinsky



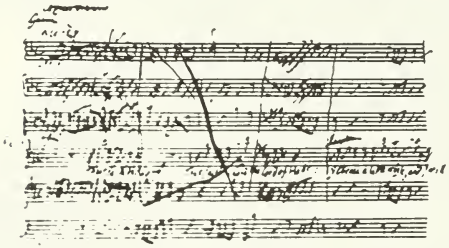
Richard Strauss



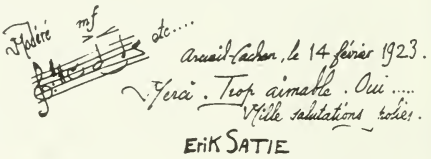
Copland



Mozart



Handel



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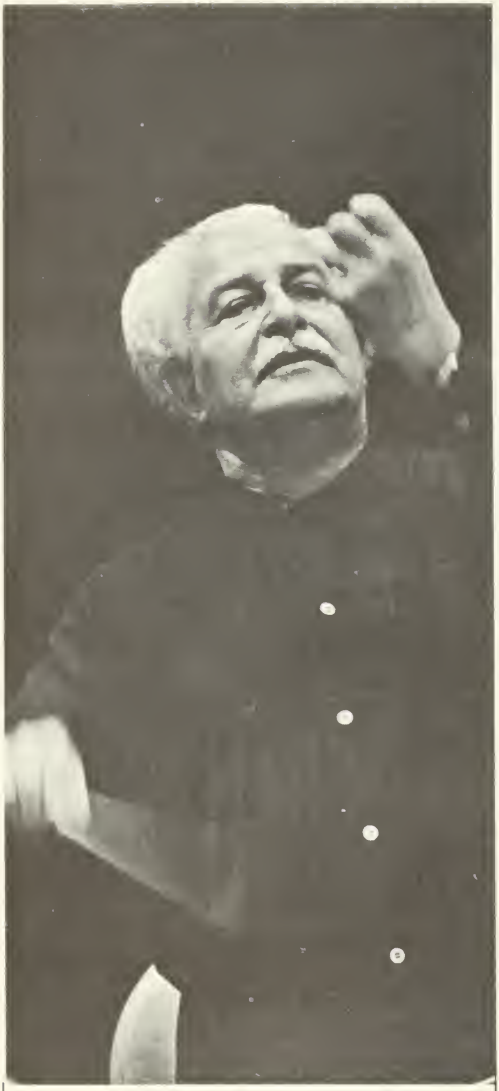

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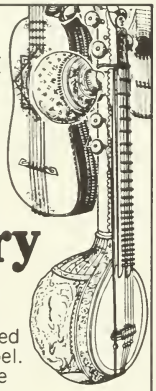

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William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
Ayrton Pinto
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

violas
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Hironaka Sugie*

cellos
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking
Joel Moerschel

basses
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes
James Pappoutsakis
Paul Fried

piccolo
Lois Schaefer

oboes
John Holmes
Wayne Rapier

english horn
Laurence Thorstenberg

clarinets
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet
Felix Viscuglia

bassoons
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Roger Voisin
Gerard Goguen
André Come
Robert Mogilnicki

trombones
Ronald Barron
Paul Gay
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harp
Ann Hobson

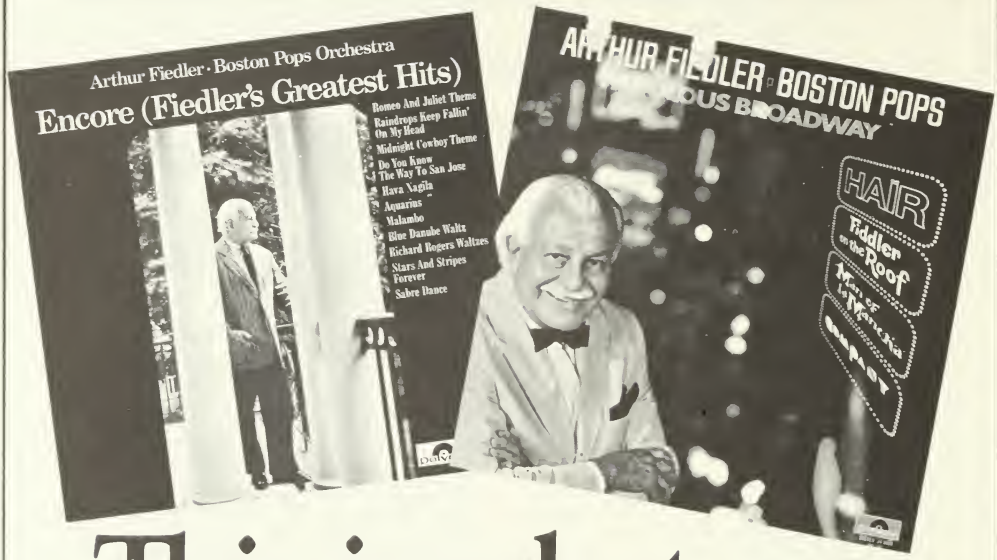
piano
Leo Litwin

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Yizhak Schotten.



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ARTHUR FIEDLER

Ask a stranger what he first thinks of when you mention Boston, and he may well answer 'Arthur Fiedler'. In his home town Mr Fiedler is an institution; his unique personality, his style, and his individual approach to music have made him as familiar and beloved as Symphony Hall. He is more than the local boy who made good — he is the local boy who has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

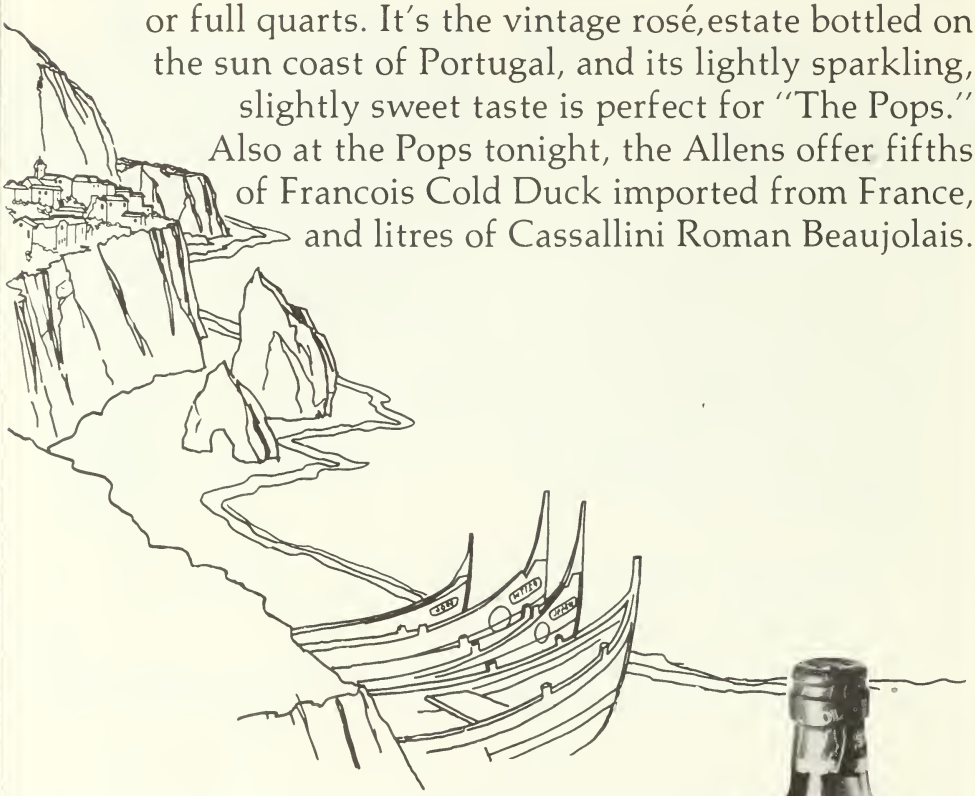
Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts. Under his direction Pops has become familiar to music-lovers throughout the world. Together they have made more recordings than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie*, resulted in the sale of over a million copies of the Pops recording. Thirteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with

COSTA DO SOL Rosé Wine is here tonight in full pints or full quarts. It's the vintage rosé, estate bottled on the sun coast of Portugal, and its lightly sparkling, slightly sweet taste is perfect for "The Pops." Also at the Pops tonight, the Allens offer fifths of Francois Cold Duck imported from France, and litres of Cassallini Roman Beaujolais.



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the Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles and pre-recorded tapes are today not far off 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

Mr Fiedler celebrated his seventy-fith birthday two winters ago by conducting a Gala Concert with the Boston Symphony. Governor Francis Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world, Arthur Fiedler speaks through the universal language of music, and the inimitable appeal of the Boston Pops.

HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Earlier this year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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Subtly sweet, pale pink

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Dry with a delicate bouquet and finesse

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THE BOSTON POPS

Nearly eighty-six years ago, in July 1885, the musicians of the Boston Symphony played their first 'Promenade Concert' in Boston's old Music Hall. A year or two earlier Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition in the city. Audiences numbered in the millions have come to the Music Hall and Symphony Hall to watch eighteen conductors lead concerts that have charmed and delighted them with the best in light classical and popular music.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, and the large number of televised concerts, have brought the Boston Pops into the living rooms of people all over the world. The winter tours of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television appearances by Arthur Fiedler and the Boston Pops over the network of the Corporation of Public Broadcasting in 1970 was recognized earlier this year by the prestigious Peabody Award.

The Boston Pops will be eighty-six this year, the Boston Symphony celebrates its ninetieth birthday this fall, Arthur Fiedler is seventy-six. Yet Pops remains as young as the springtime which brings it back each year to Symphony Hall.

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Monday May 10 1971

TONIGHT'S SOLOISTS

SESAME STREET
Cast

GORDON	Matt Robinson
SUSAN	Loretta Long
BOB	Bob McGrath
MR HOOPER	Will Lee

Muppets by Jim Henson's Muppets

BIG BIRD	Carroll Spinney
COOKIE MONSTER	Frank Oz
ERNIE	Jim Henson
KERMIT	Jim Henson

Written by Jeffrey Moss
Music Director, Joe Raposo
Music and Lyrics by
Joe Raposo, Jeffrey Moss,
Bruce Hart and Jon Stone

SESAME STREET, produced by Children's Television Workshop, resulted from a study begun in the late 1960's by Joan Ganz Cooney on behalf of the Carnegie Corporation to determine the best techniques for using television to prepare pre-school children for entering school. Now at the close of its second season, Sesame Street is broadcast daily by some 250 national stations. Its aim is to capture the 3-5 year old's attention, by puppets, commercials and cartoons, long enough for him to learn and remember, and it is especially directed toward the disadvantaged child who lacks intellectual stimulation in his home. It is one of the few television programs whose contents are determined by carefully recorded audience reaction. The Children's Television Workshop now publishes the Sesame Street Magazine in both English and Spanish, and exports Sesame Street shows to 26 countries. Joan Ganz Cooney, President of the Workshop and director of Sesame Street, recently received the newly established Ralph Lowell award from the Corporation of Public Television.

MATT ROBINSON was a producer of Sesame Street until, shortly before the series began, he was encouraged to audition for the role of 'Gordon', the high school English teacher, and thus became an actor. Formerly a writer, his one-act drama of a slave revolt, *Rained All Night,* was bought by CBS in 1962. This led to his writing documentary films for CBS and later producing a syndicated variety show 'The Discophonic Scene', and a public affairs show, 'Opportunity Time'. He also created a talk and entertainment series 'Blackbook', now being developed for national syndication, and 'The Bronze Star', a screenplay for MGM. An artist as well, Matt Robinson created the puppet, and voices the character for 'Roosevelt Franklin', the black Muppet seen on Sesame Street.

Monday Evening May 10 1971 at 8.30

Thirteenth Program

ARTHUR FIEDLER *Conductor*

Entrance of the Gladiators	*Fučik*
*Overture to 'Light Cavalry'	*Suppé*
Toy Symphony	*Leopold Mozart*
Allegro	
Menuetto & Trio	
Allegro	
Soloists Gordon, Susan, Bob, Mr Hooper, Cookie Monster	
*Kid Stuff	*arr. Hayman*
†Raindrops Keep Fallin' on My Head	*Bacharach*
Music from Sesame Street	
Theme from Sesame Street	*Raposo*
I've Got Two (Bob, Susan, Gordon, Mr Hooper)	*Raposo*
Bein' Green (Kermit the Frog)	*Raposo*
People in Your Neighborhood (Bob and Susan)	*Moss*
ABCDEFGHIJKLMNOPQRSTUVWXYZ (Big Bird)	*Raposo*
Everybody Wash (Gordon and Mr Hooper)	*Raposo*
Rubber Duckie (Ernie)	*Moss*
Count 5 (Big Bird)	*Raposo*
Theme from Sesame Street (Entire Cast)	*Raposo*

---

*Wine, Woman and Song, Waltzes	*Strauss*
*Love Is a Many-Splendored Thing	*Fain*
*George M. Cohan Medley	*arr. Bodge*
Give My Regards to Broadway – Mary's a Grand Old Name – Nelly Kelly, I Love You – You're a Grand Old Flag – You Remind Me of My Mother – Harrigan – Yankee Doodle Dandy	
†*76 Trombones, from 'The Music Man'	*Willson*

Among those present: Dedham Education Association; Boston Symphony Orchestra Board of Overseers; Attleboro Lions Club; Attleboro Quota Club; Philomatheia Club; Aquinas Junior College

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†POLYDOR AND *RCA RECORDS BALDWIN PIANO

LORETTA LONG, Sesame Street's 'Susan', became interested in singing while studying pre-law at Western Michigan University. She studied voice, taught school, sang with several bands, and finally won a role with Betty Grable's 'Guys and Dolls' road company, which led to a part as co-host on the 'Soul' series on New York's public television station WNDT. In addition to several television commercials, Loretta Long appeared in the NBC documentary 'You and the Law'.

biographies continued on page 16

Tuesday May 11 1971

TONIGHT'S SOLOIST

JEANNE LAPPEN, a Junior at Sharon High School, has studied the piano since she was four. A student of Victor Rosenbaum at the New England Conservatory, she was named Honor Scholar of this season by the Extension Department of the Conservatory. She has received scholarships from the Sharon Civic Orchestra and the Crescendo Club of Boston, and has performed at the Esplanade Concerts, the Gardner Museum, the New England Conservatory and for the American Jewish Congress. Jeanne Lappen has been accepted by the New England Conservatory as a Freshman next fall.

WEDNESDAY'S SOLOISTS

BOB MCGRATH, Sesame Street's host 'Bob', earned degrees at the University of Michigan and the Manhattan School of Music, and has taught pre-school children at St David's School in New York City. Before joining Sesame Street he was a singer with the Robert Shaw Chorale, the Fred Waring Glee Club, and for four years the 'Mitch Miller Show', with whom he toured Japan. He has appeared as a guest on a variety of television shows, and his tenor voice is heard in the old Wrigley's chewing gum commercials.

WILL LEE, the veteran actor cast as 'Mr Hooper' the candy store owner, started his career in 1929 with the Theatre of Action, an off-Broadway mobile social theater. The first of his many Broadway roles came with the Group Theatre Acting Company when he replaced John Garfield, who left the company of 'Golden Boy' to go to Hollywood. Will Lee received an award for characterization as the movie mogul in Norman Mailer's 'Deer Park'; he taught drama in his spare time during World War II in Australia, and later developed this career as a member of the Army's Special Services in Manila, at the American Theatre Wing, and at Boston University. He is now associated with the Herbert Berghoff-Uta Hagen Studio. Among his students is James Earl Jones, star of 'Great White Hope'.

JIM HENSON is the creator of the Muppets, Sesame Street's puppets, which include Bert and Ernie, seven-foot tall Big Bird, Oscar the Grouch and the Cookie Monster. His puppet career began when, as a student at the University of Maryland, he did a music and comedy show in Washington, DC. His original Muppets starred in a six-year, award winning television series 'Sam and Friends' in Washington. The Muppets have since appeared on the 'Today', 'Tonight', 'Dick Cavett', 'Flip Wilson' and 'Ed Sullivan' shows and 'The Hollywood Palace'. Jim Henson has also made experimental films including 'Timepiece', which won international prizes, and 'Youth '68' and 'The Cube' for NBC television.

Tuesday Evening May 11 1971 at 8.30

Fourteenth Program

HARRY ELLIS DICKSON *Conducting*

*Amparito Roca, Spanish March — *Texidor*

*Overture to 'The Merry Wives of Windsor' — *Nicolai*

Panis Angelicus — *Franck*

*Capriccio Espagnol — *Rimsky-Korsakov*

Alborada – Variations – Alborada – Gypsy Scene – Fandango of the Asturias

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First Movement (Allegro con brio) from
Piano Concerto No. 1 in C Op. 15 — *Beethoven*

Soloist JEANNE LAPPEN

*Little Fugue in G Minor — *Bach*

THE LASELL LAMPLIGHTERS
GREGG Z. TALLMAN *Director*
ROSEMARY COSTA *Accompanist*

Medley from 'Porgy and Bess' — *Gershwin*
Raindrops Keep Fallin' on My Head — *Bacharach*
I Don't Know How to Love Him — *Webber*
Aquarius, from 'Hair' — *MacDermot*
The Impossible Dream, from 'The Man of La Mancha' — *Leigh*
Alma Mater

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*Selection from 'Fiddler on the Roof' — *Bock*

Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Live

*Yesterday — *Lennon-McCartney*

*Up, Up and Away — *Webb*

Among those present: Lasell Junior College; Sharon Lodge, A.F. & A.M. of Canton

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Wednesday May 12 1971

TONIGHT'S SOLOISTS

WILLIAM F. BUCKLEY JR, founder and editor of *National Review,* was born in 1925 in New York City. He completed his early schooling in England and France, attended the Millbrook School, the University of Mexico, and graduated with honors from Yale University. His many activities include authorship of a weekly syndicated newspaper column 'On the Right', hosting a weekly television show 'Firing Line' (whose prominent guests have ranged from Otto Preminger to Sir Kenneth Clark) lecturing on Municipal Government at the New School for Social Research, covering national political conventions for ABC television, running unsuccessfully for mayor of New York City on the Conservative Party ticket, and serving on President Nixon's five member Advisory Commission of the United States Information Agency. Among William Buckley's countless awards are those from the Order of Lafayette Freedom, the American Jewish League Against Communism, University of Southern California's Distinguished Achievement in Journalism Award, the New Haven County Bar Association Liberty Bell Award, and the Young Americans for Freedom — Man of the Decade Award. He has received many honorary degrees and written numerous books, the most recent of which is *Did You Ever See a Dream Walking: American Conservative Thought in the Twentieth Century.* He has also contributed to many books and to most American publications.

ANTHONY and JOSEPH PARATORE, pianists and native Bostonians, come from a family whose seven members are all musicians. Anthony, a graduate of Boston University's School of Fine and Applied Arts and the Juilliard School of Music, has earned three degrees in music. He has completed two concert tours of the Caribbean and South America. Joseph, his brother, is also a graduate of Boston University's School of Fine and Applied Arts, where he received the Aaron Richmond Memorial Scholarship Award. At seventeen, Joseph was chosen to perform with the Boston Symphony conducted by Harry Ellis Dickson in the Youth Concert Series. The Paratore Brothers have appeared together at Lincoln Center and have performed as soloists on many occasions with Arthur Fiedler and the Boston Pops at Symphony Hall and at the Esplanade Concerts. They have also appeared with the Detroit Symphony Orchestra, and locally at the Weston Country Evening Concerts and in the Wayland Concert

continued on page 20

Wednesday Evening May 12 1971 at 8.30

Fifteenth Program

ARTHUR FIEDLER *Conductor*

*Valdres March — *Hanssen*

*Finlandia, Tone Poem — *Sibelius*

*The Animals' Carnival, Grand Zoological Fantasia — *Saint-Saëns*
(Verses by Ogden Nash)

Introduction and Royal March of the Lion – Cocks and Hens – Horses of Tartary (Fleet Animals) – Tortoises – The Elephant – Kangaroos – Aquarium – Personages with Long Ears – The Cuckoo in the Depth of the Forest – Aviary – Pianists – Fossils – The Swan – Finale

Soloists ANTHONY *and* JOSEPH PARATORE

Speaker WILLIAM F. BUCKLEY JR.

Selection from 'Chity Chitty Bang Bang' — *Sherman & Sherman*

Chitty Chitty Bang Bang – You Two – The Roses of Success – Posh – Hushabye Mountain – Truly Scrumptious – Toot Sweets – Me Old Bam-Boo – Chitty Chitty Bang Bang

*In the Mood — *Garland*

COLBY JUNIOR COLLEGE CONCERT CHOIR
DOROTHY E. CRUM *Director*
SUSAN ADAMS *Pianist*

Maying Song — *Schubert*
Drinking Song in May — *Schubert*
To Each His Dulcinea, from 'The Man of La Mancha' — *Leigh*
Alma Mater — *Kiernan '34*

Violin Concerto No. 2 in D minor Op. 22 — *Wieniawski*

Allegro
Romance
Allegro con fuoco

Soloist CHRISTOPHER KIMBER

Exeter-Andover Medley — *arr. Bodge*

Exeter March – Non Sibi – Phillips Hymn – Royal Blue March

Among those present: Colby Junior College; Exeter-Andover Alumni; Temple Shalom of Medford; School of Fashion Design; Boston Business School

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Series. The Paratore Brothers were recently given the honor of performing at special receptions honoring the new Archbishop of Boston, Humberto S. Medeiros, and the Prime Minister of Italy, Emilio Colombo, during his visit to Boston.

CHRISTOPHER KIMBER, a native of Australia, studied the violin at the Juilliard School with Ivan Galamian and was Assistant Concertmaster of the Baltimore Symphony before joining the Boston Symphony Orchestra in 1967. He has taken part in the Casals Festival in Puerto Rico, the Marlboro Festival, and in 1965 was invited to join 'Soloists from Marlboro' on a US State Department tour of Europe and Israel with Rudolf Serkin. Last summer he completed a concert tour to Australia, where he recorded for the Australian Broadcasting Commission. During the past season Christopher Kimber gave concerts at the Gardner Museum and appeared in the 'Wednesday Evening Performance Series' on WGBH radio. He is also first violinist of the Festival Quartet, an ensemble of Boston Symphony players, and during the opening week of Pops this year was Acting Concertmaster. Later this month he will again appear at the Casals Festival. Christopher Kimber will leave the Boston Symphony Orchestra next fall to become Associate Professor of music at Oberlin College.

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Thursday Evening May 13 1971 at 8.30

Sixteenth Program

ARTHUR FIEDLER *Conductor*

BOWDOIN NIGHT

Procession of Bacchus, from 'Sylvia'	*Delibes*
*Overture to 'Semiramide'	*Rossini*
*Voices of Spring, Waltzes	*Strauss*
*Bacchanale, from 'Samson and Delilah'	*Saint-Saëns*

BOWDOIN COLLEGE GLEE CLUB
DONALD G. CALDWELL *Director*
AL WRIGHT *Accompanist*

Rise, Sons of Bowdoin	*Burnett*
Widerspruch	*Schubert*
Shenandoah	*Sea Chantey*
Soon I Will Be Done	*Spiritual*
Drunken Sailor	*Sea Chantey*
Sally Gardens	*Folk Song*
In taberna, from 'Carmina Burana'	*Orff*

THE MEDDIEBEMPSTERS
ANDREW MIRCHEL '72 *Director*

Eadie of the Eagle Hotel	*arr. Hayes '61*
Dry Bones	*Traditional*
Mary	*arr. Ivy '61*
The Party's Over	*arr. Ostrander '64*

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†Selection from 'Company' *Sondheim*

Another Hundred People – Poor Baby – What Would We Do Without You – Someone Is Waiting – Side by Side by Side – Being Alive – The Ladies Who Lunch – Company

Love Story	*Lai*
Bond Street	*Bacharach*
Bowdoin College Medley, Conducted by Donald G. Caldwell	*arr. Bodge*

Glasses Clinking High – Bowdoin, to Thee We Sing – Beneath the Pines – Forward the White – Bowdoin Beata

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Among those present: 1971 Annual Conference and Convention of the American Institute of Industrial Engineers

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Friday May 14 1971

TONIGHT'S SOLOISTS

DAVE BRUBECK, known throughout the world as one of the foremost ambassadors of contemporary American music, was born in Concord, California in 1920. He earned a music degree from the University of the Pacific, served in the infantry in World War II, and studied composition at Mills College with Darius Milhaud, who encouraged his student to follow his own inclinations toward jazz instead of concentrating on existing repertoire. The Dave Brubeck Quartet was formed in 1951, and during the next seventeen years became the most successful ensemble of its era with performances at Carnegie and Philharmonic Halls, the White House, thirteen consecutive Newport Jazz Festivals, appearances with symphony orchestras, overseas tours for the State Department, and visits to virtually every American campus; Dave Brubeck became the first jazz musician on the cover of *Time*. Brubeck's experiments with new time signatures influenced much of today's music. Dave Brubeck disbanded his quartet in 1967 to complete his oratorio *The Light in the Wilderness,* whose immediate success led to the formation of a new trio in 1968. The Dave Brubeck Trio, composed of Brubeck playing the piano, bassist Jack Six and percussionist Alan Dawson, gives about 25 concerts a year with guest artist Gerry Mulligan playing saxophone. JACK SIX, who first studied the trumpet with William Vacchiano of the New York Philharmonic, has played bass and arranged for virtually every name band active today. A graduate of the Juilliard School, he has composed both music and films. ALAN DAWSON, supervisor of percussion at the Berkelee School of Music, is a native Bostonian. He is a founder of the New Boston Percussion Ensemble, known for its concerts and workshops for children. GERRY MULLIGAN started his career as an arranger for a dance band on a Philadelphia radio station, then went on the road with Tommy Tucker, played and wrote for such musicians as Gene Krupa, and met and recorded for Dave Brubeck early in the 1950's. PAUL DESMOND, one of the original Quartet, joins this week's group playing alto saxophone. The Quartet's 1963 recording of Desmond's 'Take Five' became the first jazz record to sell a million copies. The Dave Brubeck Trio and Gerry Mulligan have recorded *Compadres* and *Blue Roots* for Columbia and during the past several years have appeared at the major American jazz festivals, and toured Mexico and Europe.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Friday Evening May 14 1971 at 8.30
Seventeenth Program
ARTHUR FIEDLER *Conductor*

*Entrance March, from Gypsy Baron' — *Strauss*
Invitation to the Dance — *Weber*
Forty Days, from 'The Light in the Wilderness' — *Brubeck*
DAVE BRUBECK TRIO and ORCHESTRA

Blessed Are the Poor, from 'The Light in the Wilderness' — *Brubeck*
DAVE BRUBECK TRIO and ORCHESTRA
GERRY MULLIGAN *Baritone Saxophone*

Summer Song — *Brubeck*
DAVE BRUBECK TRIO and ORCHESTRA
PAUL DESMOND *Alto Saxophone*

Out of the Way of the People, from 'The Gates of Justice' — *Brubeck*
DAVE BRUBECK TRIO and ORCHESTRA
GERRY MULLIGAN, PAUL DESMOND

*Bacchanale, from 'Samson and Delilah' — *Saint-Saëns*

Selections by the Dave Brubeck Trio, Gerry Mulligan, Paul Desmond
Thank you ('Dziekuje') — *Brubeck*
Lullaby of Mexico — *Mulligan*
Take Five — *Desmond*

The Kingdom of Heaven, from 'The Light in the Wilderness' — *Brubeck*
DAVE BRUBECK TRIO and ORCHESTRA,
GERRY MULLIGAN, PAUL DESMOND

†Selection from 'Company' — *Sondheim*
Another Hundred People – Poor Baby – What Would We Do Without You – Someone Is Waiting – Side by Side by Side – Being Alive – The Ladies Who Lunch – Company

---

BEAVER COUNTRY DAY SCHOOL GLEE CLUB
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MAYAN WILCOX *Accompanist*

Let Every Heart Be Merry — *Vecchi*
What the World Needs Now Is Love — *Bacharach*
Wives and Lovers (Hey, Little Girl) — *Bacharach*
A Girl's Garden — *Frost*

G. WRIGHT BRIGGS *Conducting:*

Cole Porter Salute — *arr. Briggs*
Just One of Those Things – I've Got You Under My Skin – Wunderbar – My Heart Belongs to Daddy – Night and Day – Rosalie

ARTHUR FIEDLER *Conducting:*

Three Anderson Tunes
*Belle of the Ball
*The Typewriter
*Bugler's Holiday

Bridge over Troubled Water — *Simon & Garfunkel*
*Pomp and Circumstance, March No. 1 in D — *Elgar*

Among those present: Roxbury Latin School; Beaver Country Day School; Wenham Church Couples Club; Plymouth Church Couples Club; St Chrysostom Couples Club; Wakefield-Lynnfield United Methodist Church Couples Club; Alvirne High School Music Department

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Saturday May 15 1971

TONIGHT'S SOLOISTS

The biographies of DAVE BRUBECK and his colleages appear on page 22.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

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Saturday Evening May 15 1971 at 8.30

Eighteenth Program

ARTHUR FIEDLER *Conductor*

*Entrance March, from Gypsy Baron' — *Strauss*
Invitation to the Dance — *Weber*

Forty Days, from 'The Light in the Wilderness' — *Brubeck*
DAVE BRUBECK TRIO and ORCHESTRA

Blessed Are the Poor, from 'The Light in the Wilderness' — *Brubeck*
DAVE BRUBECK TRIO and ORCHESTRA
GERRY MULLIGAN *Baritone Saxophone*

Summer Song — *Brubeck*
DAVE BRUBECK TRIO and ORCHESTRA
PAUL DESMOND *Alto Saxophone*

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DAVE BRUBECK TRIO and ORCHESTRA,
GERRY MULLIGAN, PAUL DESMOND

†Selection from 'Company' — *Sondheim*
Another Hundred People – Poor Baby – What Would We Do Without You – Someone Is Waiting – Side by Side by Side – Being Alive – The Ladies Who Lunch – Company

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*Overture to 'Poet and Peasant' — *Suppé*

†Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't Got No – Hair – Haré Krishna – Air – Good Morning Starshine – Let the Sunshine In

*Pomp and Circumstance, March No. 1 in D — *Elgar*

Among those present: Guild of the Infant Saviour; B'nai B'rith of Framingham; Business Women's Fellowship of Mathewson Street Church in Providence; Business and Professional Women's Club of Grace Church in Providence

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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7 Great Western Sparkling Burgundy	8.00	5.00
9 *Bollinger Brut Champagne	12.00	7.00
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29 *Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	13.00	
30 *Taittinger La Française Brut N.V. Champagne	13.00	7.50
31 Schramsberg Blanc de Blancs – Napa Valley Champagne 1968	12.00	
33 *Sparkling Anjou Rosé (Baumard)	8.50	
52 *François Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
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11 *DeLuze Sauterne	4.00	
12 *Bolla Soave	4.50	3.00
13 *DeLuze Pouilly Fuissé	6.00	3.50
14 *Pouilly Fuissé A. Lichine	6.00	
15 *Ackerman Vouvray	4.00	2.50
16 *Pinot Chardonnay A. Lichine	4.50	
18 *Chablis A. Lichine	8.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.00	3.00
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26 *Rosé Anjou A. Lichine	5.00	3.00
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50 *Ravello Rosa (Rosé) – Gran Caruso	5.00	3.00
54 *Costa do Sol (Portugal)	5.00	3.00
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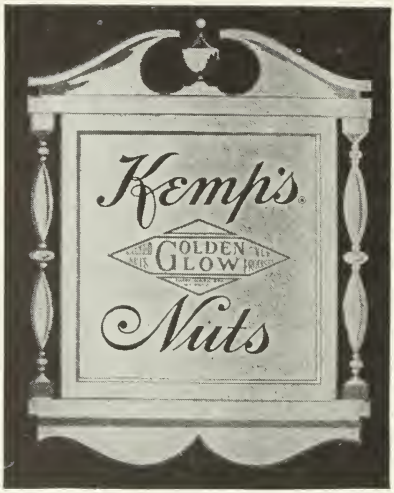

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Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
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Lemonade, Pitcher	2.00		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 27
BEER & ALE & CIGARETTE LIST ON PAGE 31
FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER
SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR

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33 SPARKLING ANJOU ROSE
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35 BOURGOGNE "Rejane"
PINOT CHARDONNAY H

37 Chateau LAFON (Sauternes) 1967 H

39 QUARTS DE CHAUME 1964

47 ROSE D'ANJOU
(La Cour de Pierre) H

H = half bottles as well as full bottles

41 RIESLING d'ALSACE
(Rene Schmidt) 1968 H

43 BERNKASTELER RIESLING 1969

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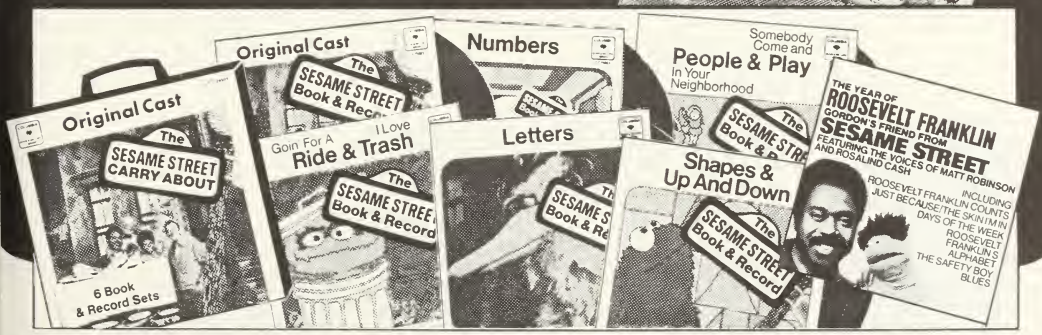

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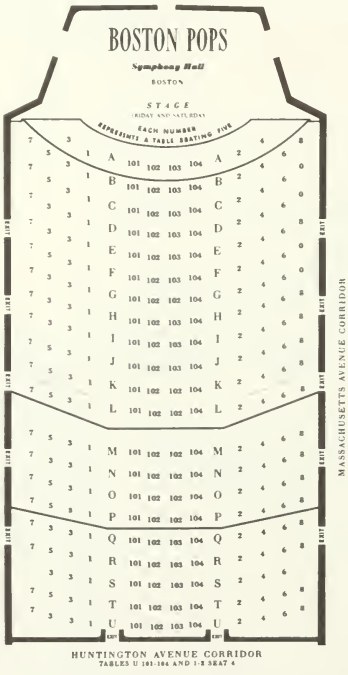

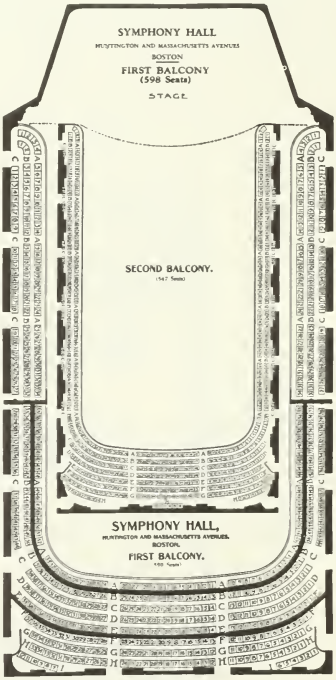

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July 16, 17, 23, 24, 25

Five concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra, and Leonard Bernstein, Advisor to Tanglewood.

The two all-Brahms concerts feature Vladimir Ashkenazy playing the second piano concerto, and Pinchas Zukerman and Zara Nelsova playing the Concerto for violin and cello.

The three all-Beethoven concerts feature Itzhak Perlman playing the violin concerto, Symphonies 3, 5, 7 and . . .

Beethoven's Missa Solemnis

Conducted by Leonard Bernstein with Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes as soloists.

The performance is given in memory of Serge Koussevitzky, the Boston Symphony's Music Director, 1924-1949, and conductor of the Orchestra's first Berkshire Festival concerts.

Berlioz Damnation of Faust

Seiji Ozawa conducts Berlioz dramatic oratorio. Soloists are Lois Marshall, John Alexander, Ezio Flagello, and the Tanglewood Festival Chorus.

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG
Music Director

WEEKEND PRELUDES will offer short programs by important artists, each Friday evening at 7 pm, free to holders of tickets for the 9 pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a relaxed look at the Orchestra and its conductor at work.

Tanglewood-on-Parade

Tuesday July 27

Boston Pops-at-Tanglewood

ARTHUR FIEDLER conductor

Tuesday August 3 at 8:30 pm

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Eugene Ormandy
Seiji Ozawa
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Joseph Silverstein
Pinchas Zukerman

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Jules Eskin
Zara Nelsova

flute
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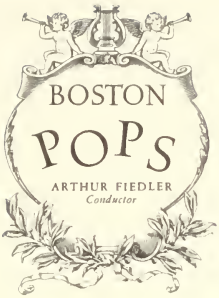
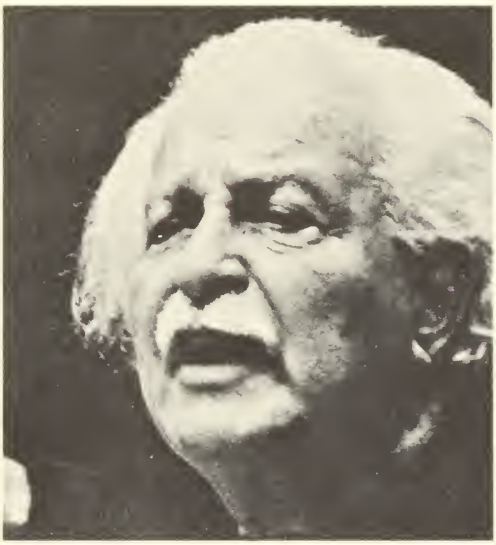


BOSTON POPS

Pension Fund Benefit Concert

DANNY KAYE & ARTHUR FIEDLER



Sunday Evening May 16 1971 at 8.30

SYMPHONY HALL, BOSTON MASSACHUSETTS

3A

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BOSTON POPS ORCHESTRA

Conducted by ARTHUR FIEDLER

*Washington Post, March — *Sousa*

*Bolero — *Ravel*

†Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't Got No – Hair – Haré Krishna – Air – Good Morning Starshine – Let the Sunshine in

intermission

Conducted by DANNY KAYE

?

The management simply cannot be responsible for the second part of the program.

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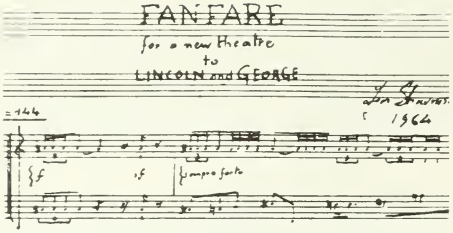
4

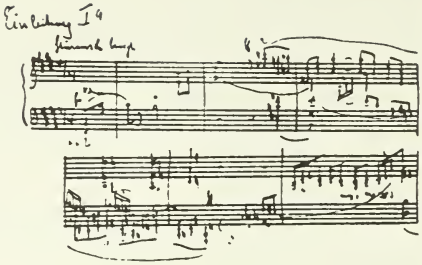
Boston Pops

Arthur Fiedler *conductor*

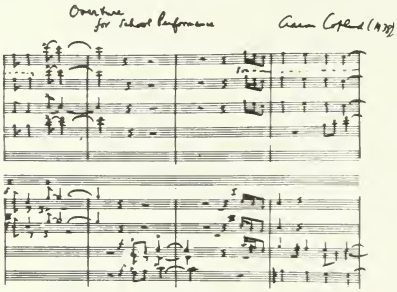
Spring 1971



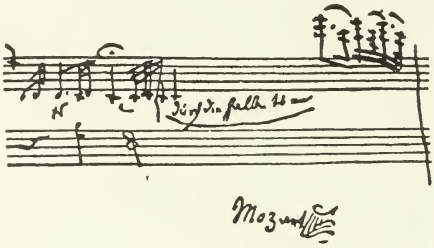
Stravinsky



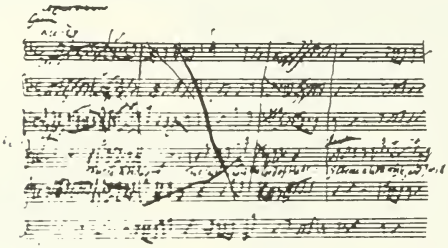
Richard Strauss



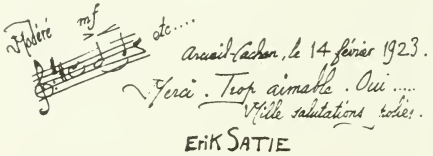
Copland



Mozart



Handel



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EIGHTY-SIXTH SEASON 1971

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EIGHTY-SIXTH SEASON 1971

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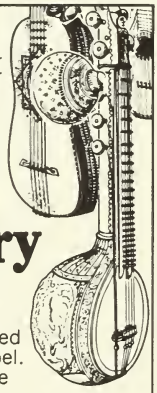

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HARRY ELLIS DICKSON Assistant Conductor

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Max Hobart
acting concertmaster
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
William Waterhouse
Amnon Levy

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
Ayrton Pinto
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Hironaka Sugie*

cellos

Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking
Joel Moerschel

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Roger Voisin
Gerard Goguen
André Come
Robert Mogilnicki

trombones

Ronald Barron
Paul Gay
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

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Arthur Press
assistant timpanist
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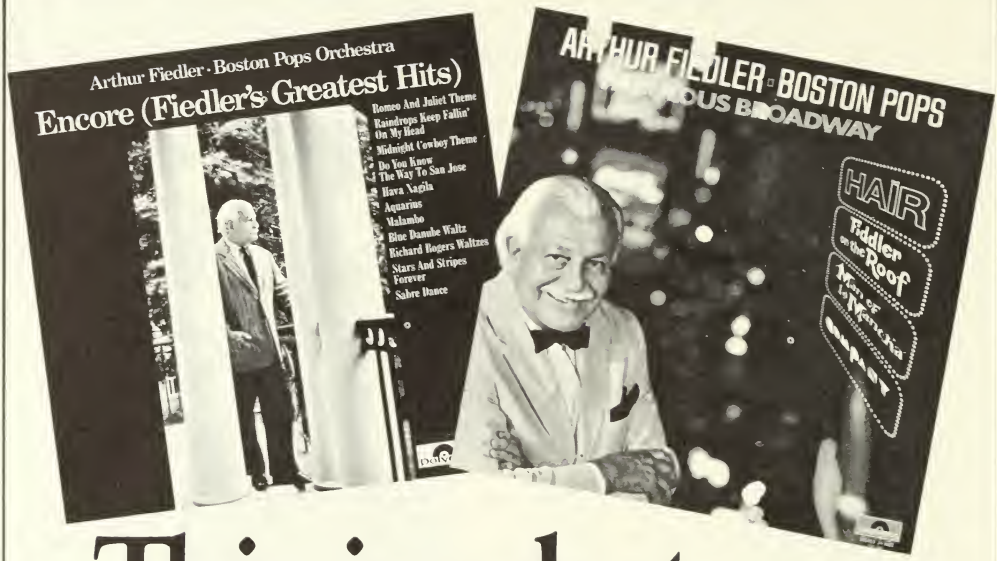

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ARTHUR FIEDLER

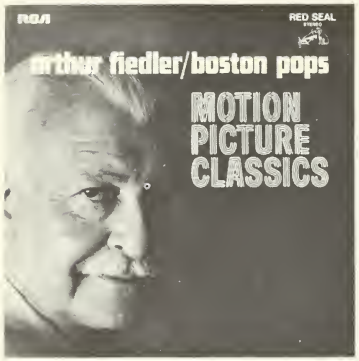
Ask a stranger what he first thinks of when you mention Boston, and he may well answer 'Arthur Fiedler'. In his home town Mr Fiedler is an institution; his unique personality, his style, and his individual approach to music have made him as familiar and beloved as Symphony Hall. He is more than the local boy who made good — he is the local boy who has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts. Under his direction Pops has become familiar to music-lovers throughout the world. Together they have made more recordings than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over a million copies of the Pops recording. Thirteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with



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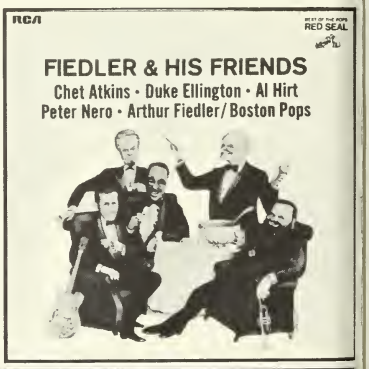

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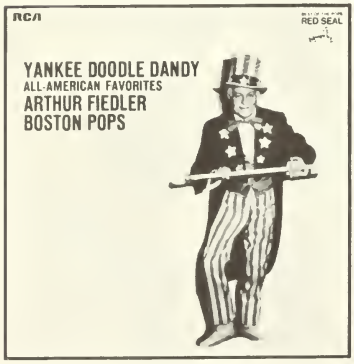

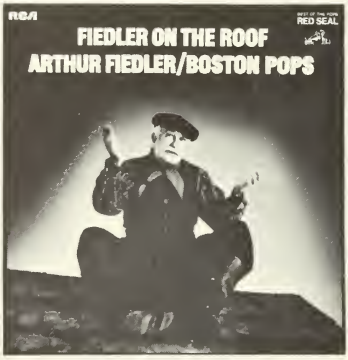

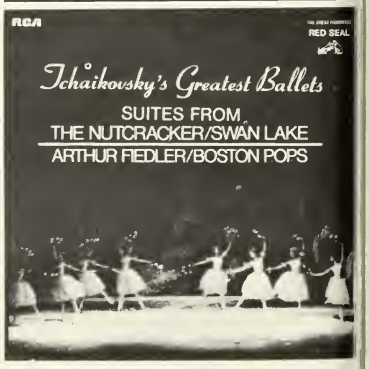

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the Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles and pre-recorded tapes are today not far off 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

Mr Fiedler celebrated his seventy-fith birthday two winters ago by conducting a Gala Concert with the Boston Symphony. Governor Francis Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world, Arthur Fiedler speaks through the universal language of music, and the inimitable appeal of the Boston Pops.

HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Earlier this year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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THE BOSTON POPS

Nearly eighty-six years ago, in July 1885, the musicians of the Boston Symphony played their first 'Promenade Concert' in Boston's old Music Hall. A year or two earlier Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition in the city. Audiences numbered in the millions have come to the Music Hall and Symphony Hall to watch eighteen conductors lead concerts that have charmed and delighted them with the best in light classical and popular music.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, and the large number of televised concerts, have brought the Boston Pops into the living rooms of people all over the world. The winter tours of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television appearances by Arthur Fiedler and the Boston Pops over the network of the Corporation of Public Broadcasting in 1970 was recognized earlier this year by the prestigious Peabody Award.

The Boston Pops will be eighty-six this year, the Boston Symphony celebrates its ninetieth birthday this fall, Arthur Fiedler is seventy-six. Yet Pops remains as young as the springtime which brings it back each year to Symphony Hall.

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Monday May 17 1971

TONIGHT'S SOLOIST

RONALD HODGES, who is Chairman of the Music Department at Mount Holyoke College, has been a concert pianist for many years. He entered the Ravel International Piano Competition in Luxembourg and was awarded first prize. The recital devoted to music of Ravel which he later gave in the National Gallery at Washington DC is believed to have been the first such program to be given in the United States. He has appeared as soloist with the NBC Symphony (the 'Symphony of the Air'), and the Springfield, Buffalo and Chautauqua Symphonies. Ronald Hodges has appeared many times with the Boston Pops.

Boston Pops concert at London's Royal Albert Hall, April 4 1971

Ed Fitzgerald

Monday Evening May 17 1971 at 8.30

Nineteenth Program

HARRY ELLIS DICKSON *Conducting*

Coronation March, from 'The Prophet'	*Meyerbeer*
Overture to 'Raymond'	*Thomas*
Minuet	*Boccherini*
*1812, Ouverture Solennelle	*Tchaikovsky*

---

*Rhapsody on a Theme of Paganini, for Piano and Orchestra Op. 43	*Rachmaninoff*
Soloist RONALD HODGES	
Toccata	*Frescobaldi-Kindler*

---

*Selection from 'Carousel'	*Rodgers*
What's the Use of Wond'rin'? – Waltz – If I Loved You – June Is Bustin' Out All Over	
I'll Never Fall in Love Again	*Bacharach*
†*76 Trombones, from 'The Music Man'	*Willson*

Among those present: Mount Holyoke Club of Boston; American Society for Aesthetic Plastic Surgery; International Newspaper Promotion Association

Ronald Hodges plays the Steinway piano

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Tuesday May 18 1971

TONIGHT'S SOLOISTS

JOHN BIRKS ('DIZZY') GILLESPIE, composer, band leader and trumpet virtuoso, has had a profound influence on American music for more than thirty years. Born in 1918 in Cheraw, South Carolina, and educated in Laurinburg, North Carolina, he was a soloist while still in his teens with big bands led by such men as Earl Hines and Cab Calloway, and was leading his own band while in his early twenties. As an innovator, Gillespie was responsible not only for the transition from the swing to the more progressive style of jazz, but also introduced African, Cuban and Oriental elements into his own music, a style best represented by his well known composition 'A Night in Tunisia'. During his career Gillespie has had bands numbering from five to twenty players. His students include John Lewis, Milt Jackson, Percy Heath and Kenny Clarke (the original Modern Jazz Quartet), along with Lalo Schifrin, Quincy Jones, Yusef Lateef and James Moody. Featuring a guitarist in his quintet, and developing a more contemporary blues and soul oriented sound, Dizzy Gillespie has found favor with young audiences, and recently appeared at the Fillmore East. He has made numerous overseas tours, has appeared in music festivals and concerts all over the world (more recently with symphony orchestras) and is an annual guest with the American Wind Symphony in Pittsburgh, which has provided him with a great deal of new music. He also takes part in lectures and seminars on jazz when making campus concert appearances. Last June Dizzy Gillespie was awarded an honorary doctorate from Rutgers University. Members of the Dizzy Gillespie Quintet are Michael Longo, piano, Sonny Henry, electric guitar, Ales Blake, bass guitar, Mickey Roker, drums, and Dizzy Gillespie, trumpet.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

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Tuesday Evening May 18 1971 at 8.30

Twentieth Program

ARTHUR FIEDLER *Conductor*

*Polonaise, from 'Eugen Onegin' — *Tchaikovsky*

Overture to 'La Gazza Ladra' — *Rossini*

DIZZY GILLESPIE QUINTET and ORCHESTRA

My cherie amour — *Wonder*
Yesterday's Dream — *Hunter-Goga-Bullock-Sawyer*
Exotica — *Denny*
Windmills of Your Mind — *LeGrand*

Prelude and Fugue in Jazz — *Press*

Kush — *Gillespie*
DIZZY GILLESPIE QUINTET

CW-3 — *Cosby*
DIZZY GILLESPIE QUINTET and ORCHESTRA

†*76 Trombones, from 'The Music Man' — *Willson*

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*Overture to 'Die Fledermaus' — *Strauss*

*Theme from 'Exodus' — *Gold*

Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

Love Story — *Lai*

Among those present: Vassar Club of Boston; Brimmer and May School; Temple Beth Shalom of Needham; Presentation of Mary Academy Ladies Guild

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO

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Wednesday May 19 1971

TONIGHT'S SOLOISTS

The biographies of DIZZY GILLESPIE and his colleagues appear on page 16.

SALVATORE SULLO studied the piano in Paris with Alfred Cortot and has appeared as pianist in many cities throughout Europe and the United States. He has performed at Pops and Esplanade concerts since 1947 and teaches piano at his studio in New York City. His performance this evening of Beethoven's 'Emperor' Concerto will be his fortieth since he began his professional career.

LORRAINE IPPOLITO diGREGORIO was born into a musical family in Boston. She studied piano at the New England Conservatory and at the age of sixteen entered the Conservatory of Naples, Italy (San Pietro a Maiella), graduating as a voice major with highest honors. She has given opera, concert and oratorio performances in Italy and the United States, including, during the past season, concerts of early Italian music from Vivaldi to Bellini. She has been soloist on several occasions with Arthur Fiedler and the Boston Pops.

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Wednesday Evening May 19 1971 at 8.30

Twenty-first Program

ARTHUR FIEDLER *Conductor*

*Polonaise, from 'Eugen Onegin' — *Tchaikovsky*

Overture to 'La Gazza Ladra' — *Rossini*

DIZZY GILLESPIE QUINTET and ORCHESTRA

My cherie amour — *Wonder*
Yesterday's Dream — *Hunter-Goga-Bullock-Sawyer*
Exotica — *Denny*
Windmills of Your Mind — *LeGrand*

Prelude and Fugue in Jazz — *Press*

Kush — *Gillespie*
DIZZY GILLESPIE QUINTET

CW-3 — *Cosby*
DIZZY GILLESPIE QUINTET and ORCHESTRA

†*76 Trombones, from 'The Music Man' — *Willson*

Finale (Allegro) from Piano Concerto
No. 5 in E flat Op. 73 'Emperor' — *Beethoven*
Soloist SALVATORE SULLO

Qui la voce sua soave, from 'I Puritani' — *Bellini*
Soprano LORRAINE IPPOLITO diGREGORIO

Let It Be — *Lennon-McCartney*

Bond Street — *Bacharach*

Among those present: Simmons College Alumnae Association; Business and Professional Women's Lodge No. 2055, Sons of Italy

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO

TONIGHT'S SOLOISTS

Soprano LEE VENORA made her debut with the New York City Opera in 1958, singing the role of The Girl in the world première of Marc Bucci's American opera *Tale for a Deaf Ear.* Although she now concentrates her career at the Deutschoper in Berlin, she has remained a dozen years with the New York City Opera, where she has sung roles in *The Medium, Carmen* and *The Rape of Lucretia,* and title roles in *Susannah* (which she also sang at the Brussels World's Fair in 1958), *Madama Butterfly,* and the world première of *The Triumph of St Joan.* Her many appearances with the New York Philharmonic conducted by Leonard Bernstein include Hindemith's *Mathis der Maler,* Thomson's *Four Saints in Three Acts* and Bach's *Magnificat;* she has also appeared with the Bell Telephone Hour NBC's Television Opera Theatre, Leonard Bernstein's special television production of *Carmen,* and the Canadian Broadcasting Commmission's production of Marc Bucci's *The Thirteen Clocks.* She has sung too with the Philadelphia Orchestra and the San Francisco, the New Orleans, San Diego Civic, and the Tulsa Operas. Lee Venora has recorded Bach's *Magnificat* and Mahler's Second Symphony for Columbia with the New York Philharmonic directed by Leonard Bernstein, and lighter music such as 'Kean' and 'The King and I'.

ELLEN SHADE, mezzo-soprano, was awarded a bachelor's degree in music from Hunter College, and studied for two years at Juilliard School in the American Opera Center program. During that time she sang the role of Bianca in Mercadante's *Il Giuromento* and Sesto in Mozart's *La Clemenza di Tito.* She has received a Rockefeller Grant, and last January won second prize in the Philadelphia Lyric Opera competition. Ellen Shade will take part in a similar Rodgers and Hammerstein program next month with the Cleveland Orchestra.

HARRY DANNER had the honor of serving both Presidents Kennedy and Johnson as an officer in the Presidential Honor Guard in Washington, DC, after graduating from Dickinson College. His Broadway career began with a role in *Bajour,* followed by starring roles in *The Student Prince, The Great Waltz, Song of Norway, West Side Story* and *South Pacific* at many of the major summer theaters throughout the country. He appeared as soloist at the White

continued on page 34

Thursday Evening May 20 1971 at 8.30

Twenty-second Program

ARTHUR FIEDLER *Conductor*

A RODGERS AND HAMMERSTEIN EVENING

LEE VENORA *Soprano* ELLEN SHADE *Mezzo-Soprano*
HARRY DANNER *Tenor* ROBERT TREHY *Baritone*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE deVARON *Director*

Overture — Orchestra
'Kansas City' (Oklahoma!)
†'It Might As Well Be Spring' (State Fair)
'Ten Minutes Ago' (Cinderella)
'Shall We Dance?' (The King and I)

STATE FAIR

'It's a Grand Night for Singing' — Robert Trehy and Chorus

THE KING AND I

'We Kiss in a Shadow' — Lee Venora and Robert Trehy
'I Whistle a Happy Tune' — Chorus
'Hello, Young Lovers' — Lee Venora

CAROUSEL

'June Is Bustin' Out All Over' — Ellen Shade and Chorus
'If I Loved You' — Harry Danner
'You'll Never Walk Alone' — Ellen Shade and Chorus

SOUTH PACIFIC

'A Wonderful Guy' — Lee Venora
'There Is Nothing Like a Dame' — Chorus
'Some Enchanted Evening' — Ellen Shade and Robert Trehy

THE SOUND OF MUSIC

'Climb Every Mountain' — Ellen Shade
'The Sound of Music' — Lee Venora

OKLAHOMA!

'Oh, What a Beautiful Morning' — Harry Danner
'Oklahoma!' — Entire Ensemble

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*Bolero — *Ravel*
*Tales of the Vienna Woods, Waltzes — *Strauss*
†Theme from 'Romeo and Juliet' — *Rota*
*Washington Post, March — *Sousa*

Among those present: Eastern Massachusetts Region, Women's American ORT; Boston Skidmore Club; Boston Alumnae Club, Newton College of the Sacred Heart; St Mary's Sodality of Dedham; Revere High School Faculty Club; R. A. Gosselin and Company; Society of American Value Engineers; Mayflower Chapter, B'nai B'rith

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

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TONIGHT'S GUEST CONDUCTOR

WALTER EISENBERG, conductor of the Boston University Symphony Orchestra and of the Greater Boston Youth Symphony Orchestra since 1967, studied at the Juilliard Graduate School and with Mischa Michakoff, Arthur Hartmann and Toscha Seidel. From 1947 until 1953 he was both concertmaster and assistant conductor of the Denver Symphony Orchestra; he then became conductor of the Colorado Springs Symphony Orchestra until 1967. Walter Eisenberg has conducted the 'American Youth Performs' concerts in Washington, DC, New York and Phoenix, as well as the Boston University Young Artists Orchestra at Tanglewood. In 1969 he conducted the Greater Boston Youth Symphony Orchestra at the International Festival of Youth Orchestras in St Moritz, Switzerland, and last summer at the Festival of Music in Israel.

TONIGHT'S SOLOISTS

The biographies of LEE VENORA, ELLEN SHADE, HARRY DANNER, and ROBERT TREHY are printed on pages 20 and 36

MARY FERN CROWDER, a Sophomore at Boston University, grew up in Ponca City, Oklahoma, and began studying the violin in the first grade. She has been soloist with the Ponca City High School Orchestra, the Oklahoma City Symphony and Junior Symphony Orchestras, and the Boston University Symphony Orchestra, and has also given solo recitals. She was concertmistress with 'American Youth Performs' concerts in Carnegie Hall in 1968 and 1969. She took part in the Boston University Young Artists at Tanglewood program in 1968, and returned to Tanglewood with the Boston University program last summer. Mary Fern Crowder makes her debut tonight with Arthur Fiedler and the Boston Pops.

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Friday Evening May 21 1971 at 8.30

Twenty-third Program

ARTHUR FIEDLER *Conductor*

BOSTON UNIVERSITY NIGHT

A RODGERS AND HAMMERSTEIN EVENING

LEE VENORA *Soprano* ELLEN SHADE *Mezzo-Soprano*
HARRY DANNER *Tenor* ROBERT TREHY *Baritone*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE deVARON *Director*

Overture — Orchestra
'Kansas City' (Oklahoma!)
†'It Might As Well Be Spring' (State Fair)
'Ten Minutes Ago' (Cinderella)
'Shall We Dance?' (The King and I)

STATE FAIR

'It's a Grand Night for Singing' — Robert Trehy and Chorus

THE KING AND I

'We Kiss in a Shadow' — Lee Venora and Robert Trehy
'I Whistle a Happy Tune' — Chorus
'Hello, Young Lovers' — Lee Venora

CAROUSEL

'June Is Bustin' Out All Over' — Ellen Shade and Chorus
'If I Loved You' — Harry Danner
'You'll Never Walk Alone' — Ellen Shade and Chorus

SOUTH PACIFIC

'A Wonderful Guy' — Lee Venora
'There Is Nothing Like a Dame' — Chorus
'Some Enchanted Evening' — Ellen Shade and Robert Trehy

THE SOUND OF MUSIC

'Climb Every Mountain' — Ellen Shade
'The Sound of Music' — Lee Venora

OKLAHOMA!

'Oh, What a Beautiful Morning' — Harry Danner
'Oklahoma!' — Entire Ensemble

Overture to 'Rienzi' — *Wagner*

WALTER EISENBERG *Conducting:*

Introduction and Rondo Capriccioso Op. 28 — *Saint-Saëns*
Violin Soloist MARY FERN CROWDER

*Consider Yourself, from 'Oliver' — *Bart*

Boston University Songs
Clarrisima — *Patterson '11*
Alma Mater — *Marshall*

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS BALDWIN PIANO

TONIGHT'S SOLOISTS

THE NEW ENGLAND CONSERVATORY CHORUS, under the direction of Lorna Cooke de Varon, has contributed significantly to Boston's musical life, and has become known internationally through its tours and recordings. Composed of students from all departments of the Conservatory, the chorus has a full and varied program each season. It has sung several world premières, including works by Irving Fine and Daniel Pinkham, and introduced several others to America, Bernstein's *Kaddish* and Bruckner's E minor Mass among them. Gunther Schuller, Leonard Bernstein and Aaron Copland are some of the composers who have conducted the chorus.

The New England Conservatory Tour Chorus has travelled extensively in the United States, and gave a concert tour in Spain and the Soviet Union in 1966 under the auspices of the State Department. On their return Mrs de Varon was awarded the Boston Medal for Distinguished Achievement. Since 1951 the chorus has sung each season with the Boston Symphony Orchestra and made many recordings with the orchestra for RCA and Deutsche Grammophon.

MAQUETTE KUPER, born in Berkeley, California, began studying the flute at the age of ten. She transferred from the University of California at Berkeley to the New England Conservatory, where she is now a Senior candidate for the Bachelor of Music degree this spring. First flute with the New England Conservatory Orchestra, Maquette Kuper last year won the annual Pi Kappa Lambda Scholarship from the National Honorary Music Society.

TIBOR SZÁSZ, born in 1948 in Kolozsvar, Transylvania (now Roumania), began to study the piano when he was four years old and continued studies at the Dima Conservatory. In 1962 he made his debut with the Philharmonic Orchestra of Kolozsvar, and later won prizes at the Fourth Enesco International Piano Competition in Bucharest, Roumania, and at the International Piano Competition in Sofia, Bulgaria. In 1968 he gave his first piano recital in West Germany. The following year he came to Boston as a member of the Unitarian Delegation to the International Association of Religious Freedom Conferences; he auditioned at the New England Conservatory where he was awarded a scholarship to study with Russell Sherman for an Artist's Diploma.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Saturday Evening May 22 1971 at 8.30

Twenty-fourth Program

ARTHUR FIEDLER *Conductor*

NEW ENGLAND CONSERVATORY NIGHT

*Polonaise, from 'Eugen Onegin' — *Tchaikovsky*

†Festive Overture Op. 96 — *Shostakovitch*

Poem for Flute and Orchestra — *Griffes*
Soloist MAQUETTE KUPER

*Finlandia, Tone Poem — *Sibelius*

Piano Concerto No. 1 in E flat — *Liszt*
Soloist TIBOR SZÁSZ

Hungarian Rhapsody No. 2 — *Liszt*

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†Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't Got No – Hair – Haré Krishna – Air – Good Morning Starshine – Let the Sunshine In

Love Story — *Lai*

Bond Street — *Bacharach*

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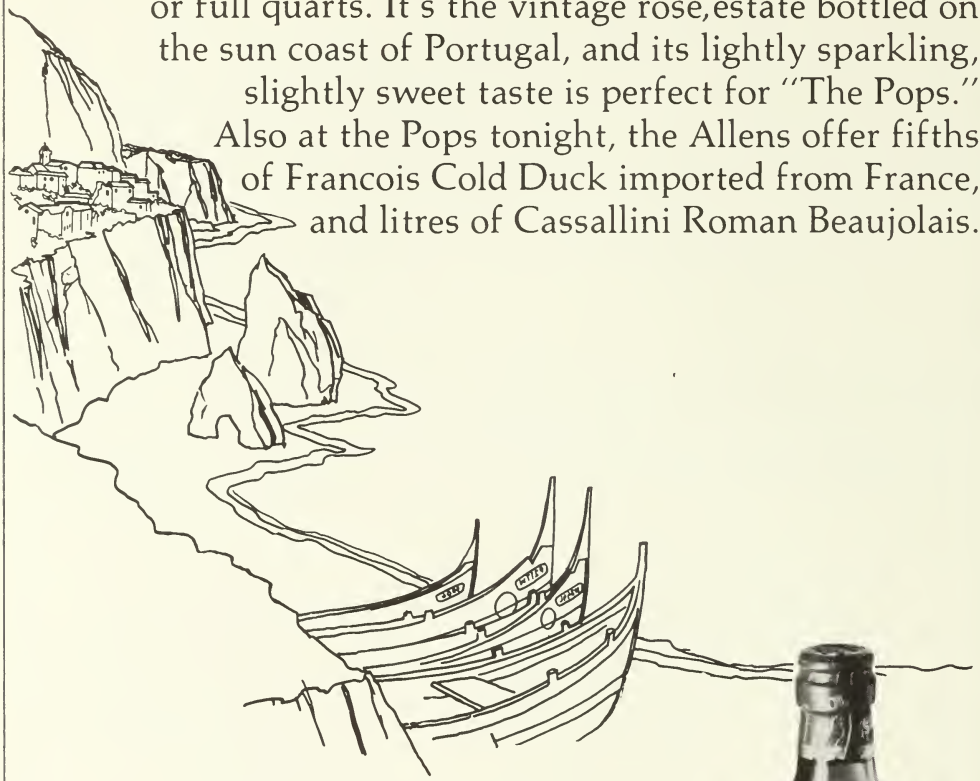

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3 S.S. Pierce Sparkling Burgundy	8.00	
5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumanti	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
9 *Bollinger Brut Champagne	12.00	7.00
28 *Le Duc Brut Vintage Champagne	8.50	5.00
29 *Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	13.00	
30 *Taittinger La Française Brut N.V. Champagne	13.00	7.50
31 Schramsberg Blanc de Blancs – Napa Valley Champagne 1968	12.00	
33 *Sparkling Anjou Rosé (Baumard)	8.50	
52 *François Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		
WHITE WINES		
2 Pastene Riesling	3.50	
4 Pastene Rhine	3.00	2.00
8 C. Krug Chablis	4.00	3.00
10 *Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
11 *DeLuze Sauterne	4.00	
12 *Bolla Soave	4.50	3.00
13 *DeLuze Pouilly Fuissé	6.00	3.50
14 *Pouilly Fuissé A. Lichine	6.00	
15 *Ackerman Vouvray	4.00	2.50
16 *Pinot Chardonnay A. Lichine	4.50	
18 *Chablis A. Lichine	8.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21 *Langenbach Bernkastler Meister Krone	4.50	3.00
32 *Liebfraumilch Vintage – Madrigal	5.50	3.00
34 *Pavillon Blanc du Château Margaux	5.50	3.00
35 *Bourgogne 'Rejane' Pinot Chardonnay (Remoissenet)	5.00	3.00
36 *Roussette de Seyssel Vintage	4.50	3.00
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38 *Vouvray Vintage – Marc Bredif	4.50	3.00
39 *Quarts de Chaume (Baumard) 1964	9.00	
41 *Riesling d'Alsace (Rene Schmidt) 1968	5.00	3.00
43 *Bernkasteler Riesling (Hallgarten) 1969	4.50	
45 *Trierer Thiergarten Sank (estate Moselle) 1969	5.50	
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20 *Bolla Valpolicella	5.00	3.00
23 *Latour Beaune Burgundy	5.50	3.00
24 *Beaujolais Alexis Lichine	5.00	3.00
40 *Beaujolais Jadot Vintage – Louis Jadot	5.00	3.00
42 *Fitou 1964 – Château de Nouvelles	5.00	
44 *Château Pavie-Decesse 1966, St Emilion	5.00	
46 *Haut-Medoc Vintage – Ginestet	5.00	3.00
48 *Nozzole Chianti Classico Riserva Vintage	5.50	3.00
49 *Beaujolais Villages (Remoissenet) 1969	5.00	
51 *Château Raymond (Bordeaux)	4.00	
53 *Casallini Roman Dry Red	4.00	
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22 Pastene Vin Rosé	3.50	2.50
25 *Tavel Château d'Aqueria (Olivier)	4.50	3.00
26 *Rosé Anjou A. Lichine	5.00	3.00
47 *Rosé d'Anjou (La Cour de Pierre)	5.00	3.00
50 *Ravello Rosa (Rosé) – Gran Caruso	5.00	3.00
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Quinta do Avelar Rosé (Portugal)	4.50	3.00

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27 *Duff Gordon Amontillado (Dry)	6.00 1.00

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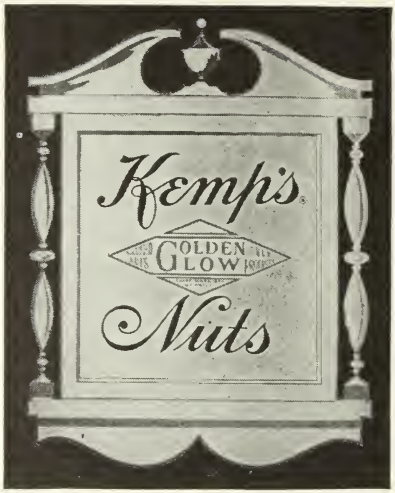

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SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.50	Breast of Turkey	1.50
Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

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Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75

Mixed Nuts (no peanuts) .... .75 1.05

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Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	.90
Miniatures – 5½ oz.	1.00	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops – Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee ..... .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca-Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 27
BEER & ALE & CIGARETTE LIST ON PAGE 31
FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER
SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR

The gentle sun,
the chalky soil of
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The delicate first pressing
of only the most perfect
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Budweiser Beer	1.00
Falstaff Beer	1.00
Miller High Life	1.00
Michelob Beer	1.25
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
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CIGARETTES

Camel	.55	Newport	.55
Kent King	.55	Pall Mall	.55
Lark	.55	Parliament	.55
Marlboro	.55	Herbert Tareyton Filter	.55
Benson & Hedges 100's	.55	Winston	.55

BROADCASTING SCHEDULE

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The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston
WFCR-FM Amherst
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The audience would help greatly by being reasonably quiet while the conductor is on the podium.

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The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

House in a 'Salute to the American Musical Theatre' honoring the prime ministers of Great Britain and Australia. As a member of the Metropolitan Opera Studio he took part in the Lincoln Center Educational Program, singing roles in *Don Pasquale* and *Così Fan Tutte* before student audiences. This led to his American opera debut with the Kansas City Lyric Theater in *Don Giovanni* and *The Barber of Seville*. He has since appeared with the Dallas Civic Opera in Offenbach's *Orpheus in the Underworld,* in Atlanta and at the Lake George Opera Festival as Rodolfo in *La Bohème,* with the Wichita Symphony in *Madama Butterfly,* and with the Chautauqua Opera in *Faust*. Harry Danner has recently been seen throughout the United States, Canada, Great Britain and Australia in the NET Opera's première performance of Janaček's *House of the Dead,* and for the past several seasons has appeared as tenor soloist in the Rodgers and Hammerstein concerts .of the Philadelphia Orchestra at the Saratoga Festival and of the Cleveland Orchestra at the Blossom Festival.

ROBERT TREHY, leading baritone of the New York City Opera, has appeared there in *Street Scene, Baby Doe, Capriccio, Oedipus Rex, Love for Three Oranges, Flaming Angel,* and in the Gilbert and Sullivan productions *The Yeoman of the Guard, HMS Pinafore, Iolanthe* and *The Gondoliers*. He has also sung with other American opera companies, including those of Boston, Washington, DC, Central City, Santa Fe and Honolulu, and has taken part in programs of music by Cole Porter, Rodgers and Hammerstein, Gershwin and Romberg with the Cleveland Symphony Summer Concerts and the Denver Symphony Pops Concerts. He spent four years in Germany where he played the part of Frank Butler in *Annie Get Your Gun* in Berlin, Munich and Hamburg (a performance he recorded for Philips Ton), and appeared in Berlin, Amsterdam, Belgrade and Wiesbaden as leading singer in international opera festivals. He starred with Roberta Peters and Franz Allers in a European television spectacular 'Scenes from American Musicals'. Robert Trehy has also appeared on ABC television as both singer and narrator.

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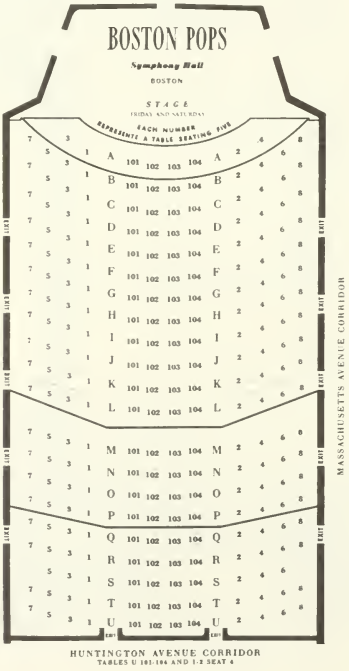

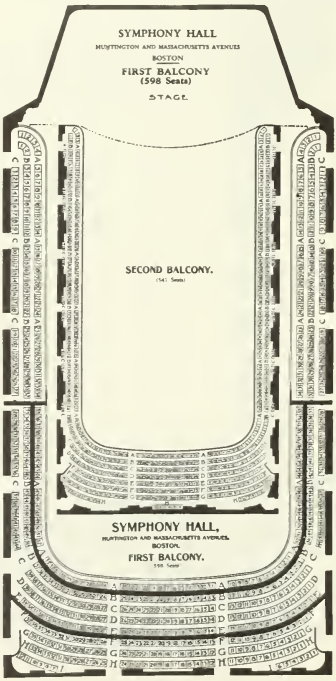

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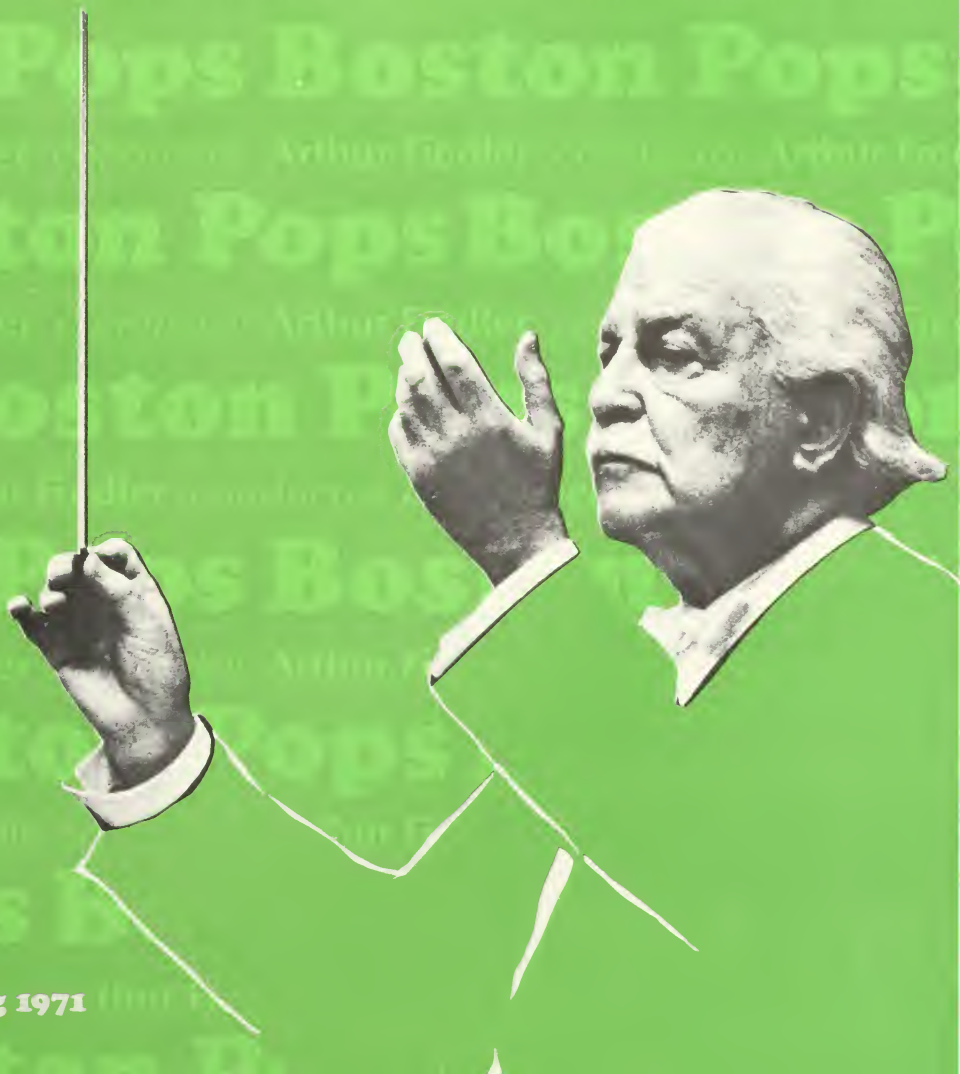
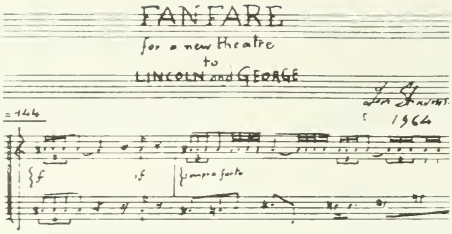
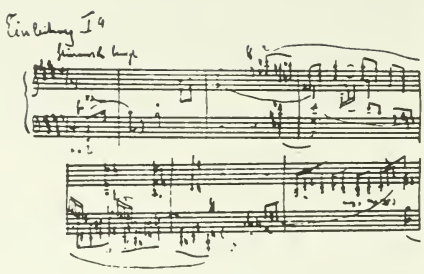
Arthur Fiedler *conductor*



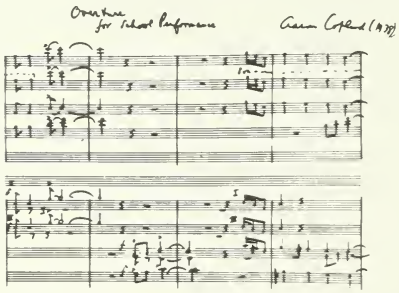
Spring 1971



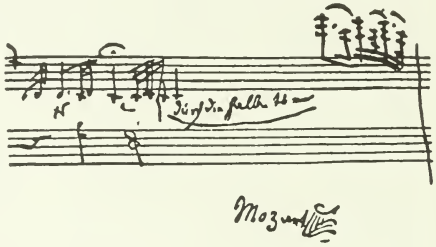
Stravinsky



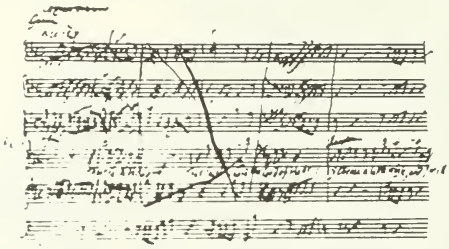
Richard Strauss



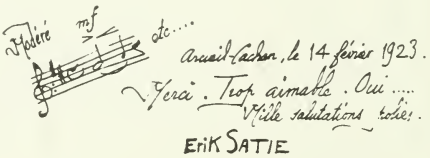
Copland



Mozart



Handel



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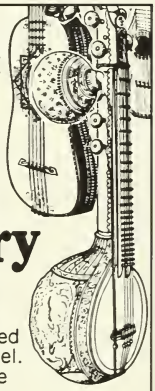

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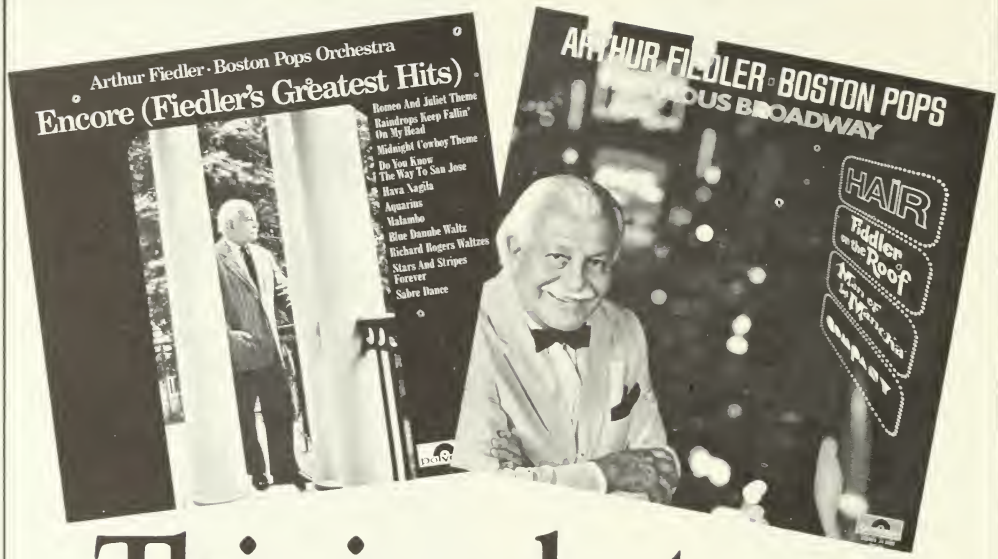

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ARTHUR FIEDLER

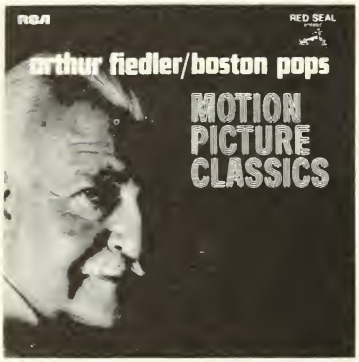
Ask a stranger what he first thinks of when you mention Boston, and he may well answer 'Arthur Fiedler'. In his home town Mr Fiedler is an institution; his unique personality, his style, and his individual approach to music have made him as familiar and beloved as Symphony Hall. He is more than the local boy who made good — he is the local boy who has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

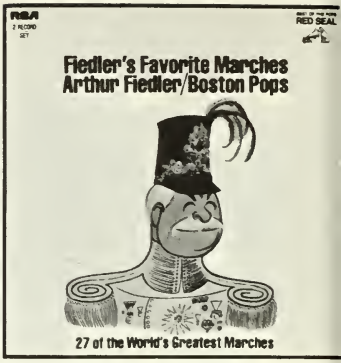
Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts. Under his direction Pops has become familiar to music-lovers throughout the world. Together they have made more recordings than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over a million copies of the Pops recording. Thirteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with





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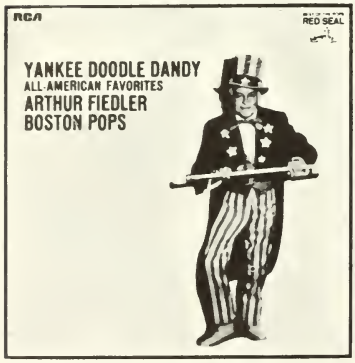

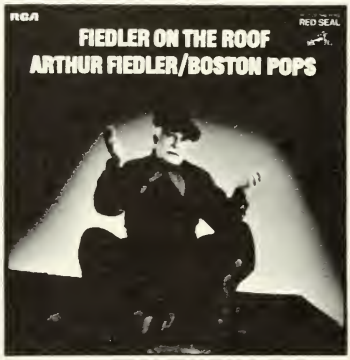

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the Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles and pre-recorded tapes are today not far off 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

Mr Fiedler celebrated his seventy-fith birthday two winters ago by conducting a Gala Concert with the Boston Symphony. Governor Francis Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world, Arthur Fiedler speaks through the universal language of music, and the inimitable appeal of the Boston Pops.

HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Earlier this year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

The gentle sun,
the chalky soil of
France's Côte des Blancs.
The delicate first pressing
of only the most perfect
white Chardonnay grapes.

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Taittinger Blanc de Blancs
Champagne.

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THE BOSTON POPS

Nearly eighty-six years ago, in July 1885, the musicians of the Boston Symphony played their first 'Promenade Concert' in Boston's old Music Hall. A year or two earlier Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition in the city. Audiences numbered in the millions have come to the Music Hall and Symphony Hall to watch eighteen conductors lead concerts that have charmed and delighted them with the best in light classical and popular music.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, and the large number of televised concerts, have brought the Boston Pops into the living rooms of people all over the world. The winter tours of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television appearances by Arthur Fiedler and the Boston Pops over the network of the Corporation of Public Broadcasting in 1970 was recognized earlier this year by the prestigious Peabody Award.

The Boston Pops will be eighty-six this year, the Boston Symphony celebrates its ninetieth birthday this fall, Arthur Fiedler is seventy-six. Yet Pops remains as young as the springtime which brings it back each year to Symphony Hall.

AN EVENTFUL SEASON BEGINS AT THE COLONNADE

Boston's newest grand hotel, opening in mid-September, is now accepting reservations for social and business meetings and functions. Be among the first. Call for complete details.

THE COLONNADE

120 Huntington Avenue, Boston, Massachusetts 02116
Telephone 261-2800

Monday May 24 1971

TONIGHT'S SOLOISTS

JOSÉ GRECO, born of Spanish Italian parentage in the small mountain village of Montorio, Italy, became interested in Spanish music and dance as a boy. After study and training with the foremost teachers of Spain, he was chosen as partner, though still a youth, by the renowned dancer Argentinita. After her death he appeared throughout Europe as co-star with her younger sister, Pilar Lopez; he then formed his own dance company, with whom he again toured Europe and began making annual concert and theater tours in America, as well as recordings for Decca, Columbia, RCA and MGM Records. José Greco has been the guest of Bob Hope, Ed Sullivan, Perry Como, Gary Moore, Dinah Shore and Dean Martin on their television shows, and also appeared on the Firestone and Revlon programs. His motion picture appearances include the dancing scene in 'Around the World in 80 Days' and a dramatic role in 'Ship of Fools'. José Greco has now joined his company with Nana Lorca's Flamenco Dance Theater.

NANA LORCA, prima ballerina of the José Greco Spanish Ballet, was born in Lorca, Spain. At the age of nine she won the Grand Award for her interpretation of the 'Jota' dance at Zaragosa, Spain. A graduate of the Royal Conservatory of Music and Declamation in Madrid, she has appeared as soloist in both classical and Flamenco dances with the Pilar Lopez Company in Spain, and is choreographer as well as ballerina with the José Greco Company.

FALSTAFF BREWING CORP., ST. LOUIS, MO.

Beer for guys who really like it... it's Falstaff.

Monday Evening May 24 1971 at 8.30

Twenty-fifth Program

ARTHUR FIEDLER *Conductor*

*Amparito Roca, Spanish March — *Texidor*

Overture to 'Il Guarany' — *Gomez*

Danza del Gato (Farruca) — *Machado-Greco*
JOSÉ GRECO

Intermezzo, from 'La Boda de Luis Alonso' — *Gimenez*
NANA LORCA

Garbo de Andalucía (Fandango) — *Machado-Greco*
JOSÉ GRECO *and* NANA LORCA

*España, Rhapsody — *Chabrier*

Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

*Bolero — *Ravel*
JOSÉ GRECO *and* NANA LORCA

CAMBRIDGE SCHOOL OF WESTON CHORUS
JOSEPH SCHAAF *Director*
RACHEL VETTER *Violin*
JACQUELINE LOW *Viola*

Psalm 137 (1963) — *Beveridge*

RUBBER DOG REVIEW
PETER FIEDLER, BOB VICKERS, ED SQUIBBE, BOB MARAH

Two Trains Running — *Traditional*
Same Chain Gang — *Fiedler-Vickers*
Basket for Barry — *Squibbe*
Dead End Street — *Colwell-Windfield*

†Selection from 'The Man of La Mancha' — *Leigh*
I, Don Quixote – Dulcinea – Aldonza – Golden Helmet of Mambrino – I'm Only Thinking of Him – Knight of the Woeful Countenance – To Each His Dulcinea – The Impossible Dream

Love Story — *Lai*

*Up, Up and Away — *Webb*

Among those present: Cambridge School of Weston; Newton-Wellesley Hospital School of Nursing; 3 M Company; The Four-Ten Club of the Factory Mutual System of Norwood

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Tuesday May 25 1971

TONIGHT'S SOLOISTS

The biographies of JOSÉ GRECO and NANA LORCA
are printed on page 14

The first concert of the 1951 European tour — Arthur Fiedler acknowledges applause in London's Royal Albert Hall

Ed Fitzgerald

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Tuesday Evening May 25 1971 at 8.30

Twenty-sixth Program

ARTHUR FIEDLER *Conductor*

*Amparito Roca, Spanish March	*Texidor*
Overture to 'Il Guarany'	*Gomez*
Danza del Gato (Farruca) JOSÉ GRECO	*Machado-Greco*
Intermezzo, from 'La Boda de Luis Alonso' NANA LORCA	*Gimenez*
Garbo de Andalucía (Fandango) JOSÉ GRECO and NANA LORCA	*Machado-Greco*
*España, Rhapsody	*Chabrier*
Medley of Burt Bacharach Tunes I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises	*arr. Knight*
*Bolero JOSÉ GRECO *and* NANA LORCA	*Ravel*

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†Festive Overture Op. 96	*Shostakovitch*
*An American in Paris	*Gershwin*
*This Guy's in Love with You	*Bacharach*
Bond Street	*Bacharach*

Among those present: Engineering Societies of New England, Inc.; Grand Commandery of Knights Templar; New England Society of Personnel Management; Concord High School

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS BALDWIN PIANO

MICHELOB.

BEER

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Wednesday May 26 1971

TONIGHT'S SOLOIST

CARLOS MONTOYA, Madrid-born Flamenco guitarist, is, according to the Spanish saying, 'Gypsy on all four sides'. His childhood teachers included first his mother and then a barber in Madrid. At fourteen he was playing in the gypsy section of town with the great Flamenco singers and dancers of the time. He first played abroad as guitarist for the dancer La Argentina, with whom he toured Europe for three years. Subsequently he performed with virtually every great Flamenco dancer of the day: La Argentinita, Antonio, Vicente Escudero, Carmen Amaya and Teresina among them. In 1948 Carlos Montoya gave an unprecedented solo concert recital of Flamenco guitar music, and has since appeared in recital throughout Europe and North America. Playing all original compositions and his own arrangements based on the Spanish gypsy tradition, Montoya innovates in each performance. In 1966 the première performance of his *Suite Flamenca* for guitar and orchestra was given by the St Louis Symphony.

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57 Franklin Street/1 Union Street (across from Faneuil Hall)

Wednesday Evening May 26 1971 at 8.30

Twenty-seventh Program

ARTHUR FIEDLER *Conductor*

HOME FOR ITALIAN CHILDREN NIGHT

*Radetzky March	*J. Strauss Sr.*
*Overture to 'Die Fledermaus'	*Strauss*
Suite Flamenca	*Montoya*
Solo Guitar CARLOS MONTOYA	
†Theme from 'Midnight Cowboy'	*Barry*
Selections by Carlos Montoya	
Alegrías	*Montoya*
Guajiras	*Montoya*
Huelva	*Montoya*
†Selection from 'Fantasticks'	*Schmidt*
Overture – Never Say No – They Were You – Soon It's Gonna Rain – Try to Remember – Metaphor (Love! You Are Love!)	
*Up, Up and Away	*Webb*

---

*Triumphal March, from 'Aida'	*Verdi*
Overture to 'L'Italiana in Algeri'	*Rossini*
*Danza Piemontesi No. 1	*Sinigaglia*
Make It Easy on Yourself	*Bacharach*
*Ballabile, from 'Aida'	*Verdi*

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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TONIGHT'S SOLOIST

ANDREW WOLF studied the piano as a child with Eleanor Sokoloff, at the Curtis Institute in Philadelphia with Miecsyslaw Horszowski and Rudolf Serkin, and he received a Master's degree from the New England Conservatory, where he studied with Miklos Schwalb and was himself a member of the faculty for a short period after his graduation. Two years ago he won a Philadelphia Orchestra competition and appeared with that orchestra, as well as in Montreal with the Women's Symphony and at Carnegie Hall in New York with Alexander Schneider. He made his European debut in 1969, performing in nineteen cities. Andrew Wolf first appeared with Arthur Fiedler as winner of a piano competition in Boston, and has been soloist several times with the Boston Pops.

MEMBER FDIC

South Shore National Bank has solutions to six different savings problems.

(While others have been worrying about getting across a friendly image, we've been worrying about solving your savings problems.)

Thursday Evening May 27 1971 at 8.30

Twenty-eighth Program

ARTHUR FIEDLER *Conductor*

NORTHROP NIGHT

*Pomp and Circumstance, March No. 1 in D — *Elgar*

*Overture to 'Mignon' — *Thomas*

*Largo, from 'Xerxes' — *Handel*
Solo Violin MAX HOBART

*Danse Macabre — *Saint-Saëns*

---

*Piano Concerto No. 1 in G minor Op. 25 — *Mendelssohn*
Molto allegro con fuoco – Andante – Presto: Molto allegro e vivace
Soloist ANDREW WOLF

*Accelerations, Waltzes — *Strauss*

---

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

*Michelle — *Lennon-McCartney*

*Cabaret — *Kander*

Among those present: Northrop Corporation; St. Mary's Sodality of Beverly; Balfour Company

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Friday May 28 1971

TONIGHT'S SOLOISTS

The SIEGEL-SCHWALL BAND makes its first appearance with the Boston Pops Orchestra tonight. CORKY SIEGEL, who plays harmonica and piano, is twenty-seven. He studied music for five years at Roosevelt University, where he met JIM SCHWALL, now twenty-eight, a composition student. They formed the Siegel-Schwall Blues Band, recorded albums for Vanguard, and performed at such places as the Fillmore Auditorium, the Syndrome and Quiet Knight in Chicago, New York's Bitterend, the Boston Teaparty, the Newport Folk Festival and many rock festivals in the midwest, as well as numerous high schools and universities. They have also appeared with the Chicago Symphony at the Ravinia Festival, the San Francisco Symphony, the New York Philharmonic and the Boston Symphony Orchestra last summer at Tanglewood. Other members of the Band are Al Radford, twenty-seven year old bass player, who has played with Dinah Washington, Brook Benton and Martha and the Vandellas; and Shelly Plotkin, twenty-five year old drummer, who also studied at Roosevelt University and performed in the Chicago production of *Hair*.

MIKLOS SCHWALB was born in Hungary and studied at the Budapest Academy of Music with Alexander Kovacs, Ernst von Dohnányi, Leo Weiner and Zoltán Kodály. He made his piano debut with the Budapest Philharmonic at the age of sixteen playing the Dohnányi concerto under the composer's direction, and made his American debut in 1942. He has made many concert tours throughout Europe and has often appeared with the Boston Pops, at the Esplanade concerts and on television, where he made a series of thirty-nine filmed concerts as well as four all-Brahms and four all-Chopin programs for National Educational Television. Miklos Schwalb has been a member of the faculty of the New England Conservatory since 1947 and is Artist-in-Residence at Northeastern University.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Friday Evening May 28 1971 at 8.30

Twenty-ninth Program

ARTHUR FIEDLER *Conductor*

NORTHEASTERN UNIVERSITY NIGHT

Polonaise Militaire — *Chopin-Glazunov*

*Prelude to 'Die Meistersinger' — *Wagner*

Three Pieces for Blues Band — *Russo*

SIEGEL-SCHWALL BAND *and* ORCHESTRA

I'm a King Bee — *Harpo*

SIEGEL-SCHWALL BAND

†Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't Got No – Hair – Haré Krishna – Air – Good Morning Starshine – Let the Sunshine In

---

Symphonic Variations for Piano and Orchestra — *Franck*

Soloist MIKLOS SCHWALB

†*Richard Rodgers Waltzes — *arr. Anderson*

Lover – Falling in Love with Love – Oh, What a Beautiful Morning – It's a Grand Night for Singing

Alfie — *Bacharach*

*St Louis Blues March — *Handy*

Among those present: Franklin, New Hampshire High School Music Club; Memorial High School of Manchester, New Hampshire

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Saturday May 29 1971

TONIGHT'S SOLOISTS

The biography of the SIEGEL-SCHWALL BAND
appears on page 22

Arthur Fiedler and pianist Malcolm Frager at rehearsal with the Boston Pops Orchestra in the Royal Albert Hall before the first concert of the recent European tour

Ed Fitzgerald

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Saturday Evening May 29 1971 at 8.30

Thirtieth Program

ARTHUR FIEDLER *Conductor*

Polonaise Militaire — *Chopin-Glazunov*

*Prelude to 'Die Meistersinger' — *Wagner*

Three Pieces for Blues Band — *Russo*

SIEGEL-SCHWALL BAND *and* ORCHESTRA

I'm a King Bee — *Harpo*

SIEGEL-SCHWALL BAND

†Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't Got No – Hair – Haré Krishna – Air – Good Morning Starshine – Let the Sunshine In

---

Overture to 'Rienzi' — *Wagner*

*Selection from 'Camelot' — *Loewe*

I Wonder What the King Is Doing Tonight – Parade – The Simple Joys of Maidenhood – Camelot – If Ever I Would Leave You – Fie on Goodness – How to Handle a Woman – The Lusty Month of May – Guinevere

†*Those Were the Days — *Raskin*

Bond Street — *Bacharach*

Among those present: North Shore Young Republicans; New Bedford Educators Association; National Honor Society of Swampscott High School; Senior Class of Emmanuel College; Worldwide Church of God

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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Well balanced, full, rich, dry

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Light, refreshing – with a slightly fruity taste

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A favorite white wine from Germany

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds

24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet

60. Avelar Rosé
Medium dry pink wine with a hint of crackle

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona

18. Alexis Lichine Chablis
Dry and flowery with the famous hint of flint

26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink

22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine

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3 S.S. Pierce Sparkling Burgundy	8.00	
5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumanti	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
9 *Bollinger Brut Champagne	12.00	7.00
28 *Le Duc Brut Vintage Champagne	8.50	5.00
29 *Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	13.00	
30 *Taittinger La Française Brut N.V. Champagne	13.00	7.50
31 Schramsberg Blanc de Blancs – Napa Valley Champagne 1968	12.00	
33 *Sparkling Anjou Rosé (Baumard)	8.50	
52 *Francois Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		

WHITE WINES	Bot.	½ Bot.
2 Pastene Riesling	3.50	
4 Pastene Rhine	3.00	2.00
8 C. Krug Chablis	4.00	3.00
10 *Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
11 *DeLuze Sauterne	4.00	
12 *Bolla Soave	4.50	3.00
13 *DeLuze Pouilly Fuissé	6.00	3.50
14 *Pouilly Fuissé A. Lichine	6.00	
15 *Ackerman Vouvray	4.00	2.50
16 *Pinot Chardonnay A. Lichine	4.50	
18 *Chablis A. Lichine	8.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21 *Langenbach Bernkastler Meister Krone	4.50	3.00
32 *Liebfraumilch Vintage – Madrigal	5.50	3.00
34 *Pavillon Blanc du Château Margaux	5.50	3.00
35 *Bourgogne 'Rejane' Pinot Chardonnay (Remoissenet)	5.00	3.00
36 *Roussette de Seyssel Vintage	4.50	3.00
37 *Château Lafon (Sauternes) 1967	5.00	3.00
38 *Vouvray Vintage – Marc Bredif	4.50	3.00
39 *Quarts de Chaume (Baumard) 1964	9.00	
41 *Riesling d'Alsace (Rene Schmidt) 1968	5.00	3.00
43 *Bernkasteler Riesling (Hallgarten) 1969	4.50	
45 *Trierer Thiergarten Sank (estate Moselle) 1969	5.50	

RED WINES	Bot.	½ Bot.
20 *Bolla Valpolicella	5.00	3.00
23 *Latour Beaune Burgundy	5.50	3.00
24 *Beaujolais Alexis Lichine	5.00	3.00
40 *Beaujolais Jadot Vintage – Louis Jadot	5.00	3.00
42 *Fitou 1964 – Château de Nouvelles	5.00	
44 *Château Pavie-Decesse 1966, St Emilion	5.00	
46 *Haut-Medoc Vintage – Ginestet	5.00	3.00
48 *Nozzole Chianti Classico Riserva Vintage	5.50	3.00
49 *Beaujolais Villages (Remoissenet) 1969	5.00	
51 *Château Raymond (Bordeaux)	4.00	
53 *Casallini Roman Dry Red	4.00	

ROSÉ WINES	Bot.	½ Bot.
22 Pastene Vin Rosé	3.50	2.50
25 *Tavel Château d'Aqueria (Olivier)	4.50	3.00
26 *Rosé Anjou A. Lichine	5.00	3.00
47 *Rosé d'Anjou (La Cour de Pierre)	5.00	3.00
50 *Ravello Rosa (Rosé) – Gran Caruso	5.00	3.00
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Quinta do Avelar Rosé (Portugal)	4.50	3.00

SHERRY		Glass
27 *Duff Gordon Amontillado (Dry)	6.00	1.00

WINE PUNCH	Pitcher	Glass
Claret or Sauterne Punch	3.00	1.00
Claret Lemonade	3.00	1.00

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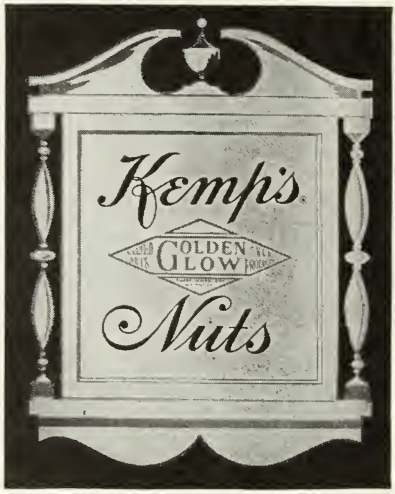

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THE POPS MENU

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Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.50	Breast of Turkey	1.50
Country Ham and Swiss Cheese	1.30	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75

Mixed Nuts (no peanuts) .... .75 1.05

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	.90
Miniatures – 5½ oz.	1.00	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops – Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee ..... .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca-Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 27
BEER & ALE & CIGARETTE LIST ON PAGE 31
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SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR

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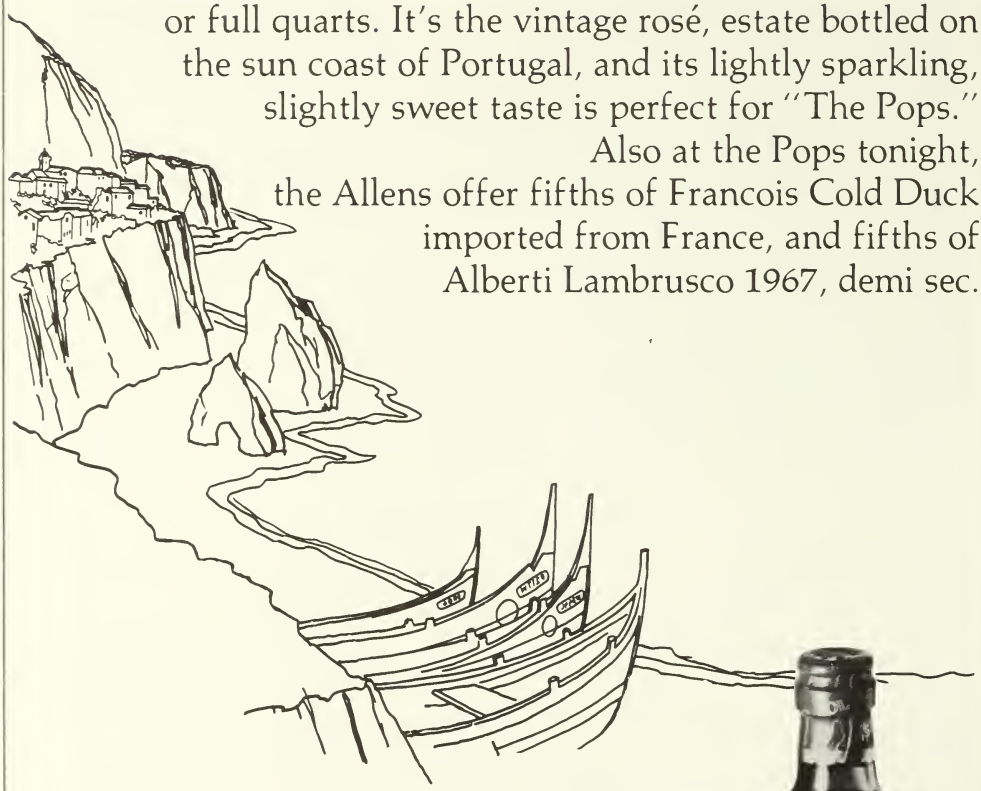

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Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
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31 SCHRAMSBERG 1968 BLANC DE BLANCS
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35 BOURGOGNE "Rejane" PINOT CHARDONNAY H
Blended smooth and dry

37 Chateau LAFON (Sauternes) 1967 H
Very mellow and rich

39 QUARTS DE CHAUME 1964
Remarkable bouquet, sweetness

47 ROSE D'ANJOU (La Cour de Pierre) H
Chosen for freshness, fruit and palate pleasure

41 RIESLING d'ALSACE (Rene Schmidt) 1968 H
Very dry, crisp and refreshing

43 BERNKASTELER RIESLING 1969
Medium Dry, refreshing, eminently drinkable

45 TRIERER THIERGARTEN SANK 1969
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49 BEAUJOLAIS VILLAGES (Remoissenet) 1969
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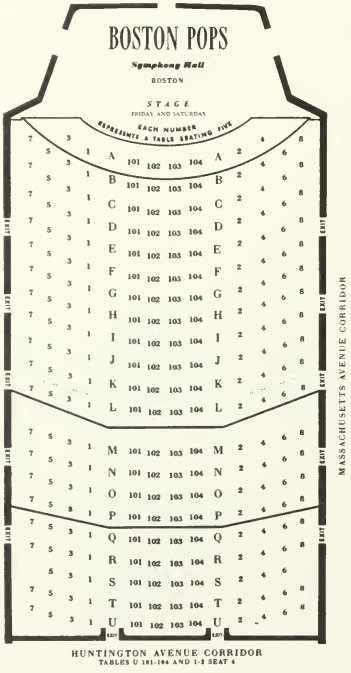

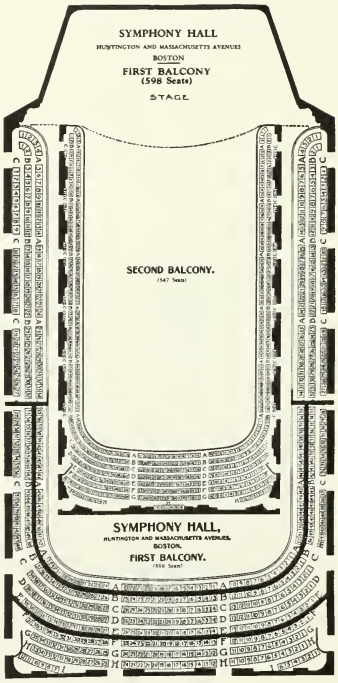

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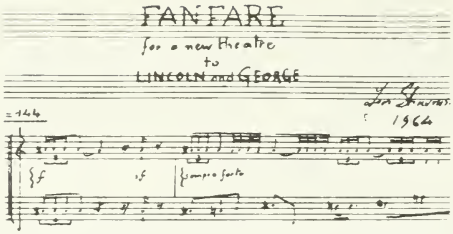
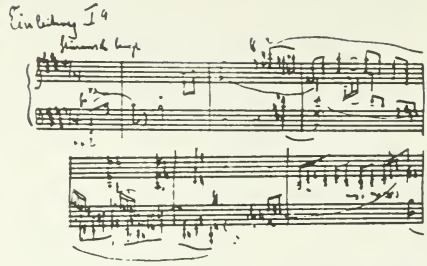
Boston Pops

Arthur Fiedler *conductor*

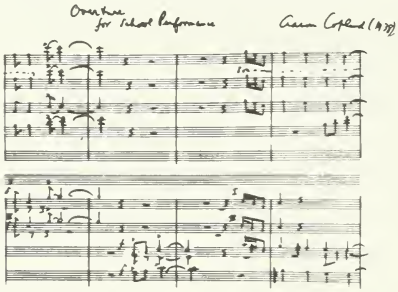
Spring 1971



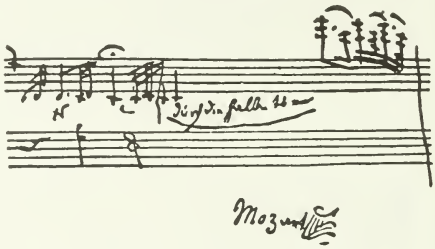
Stravinsky



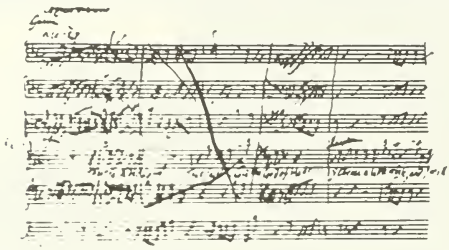
Richard Strauss



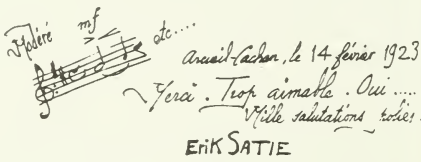
Copland



Mozart



Handel



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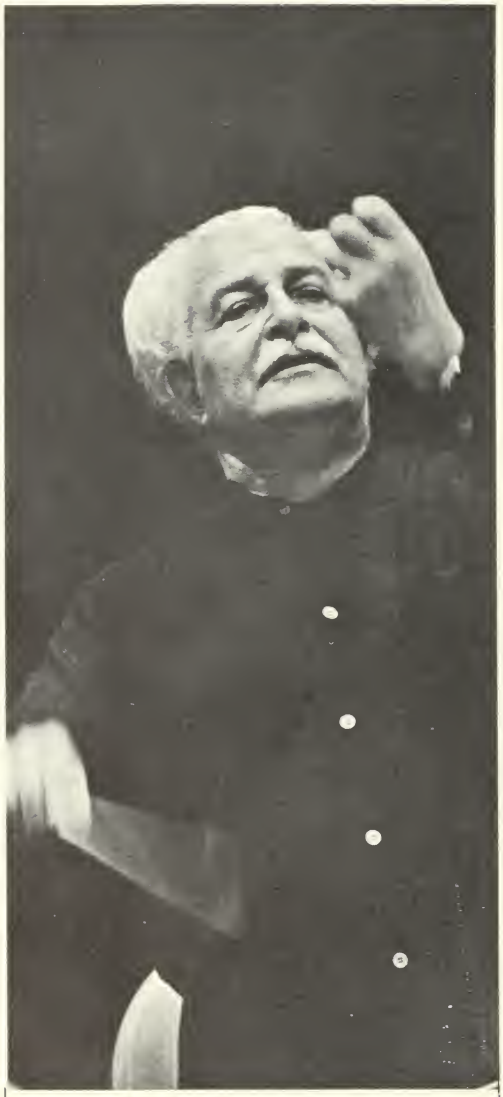

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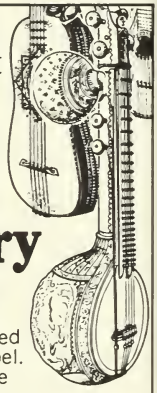

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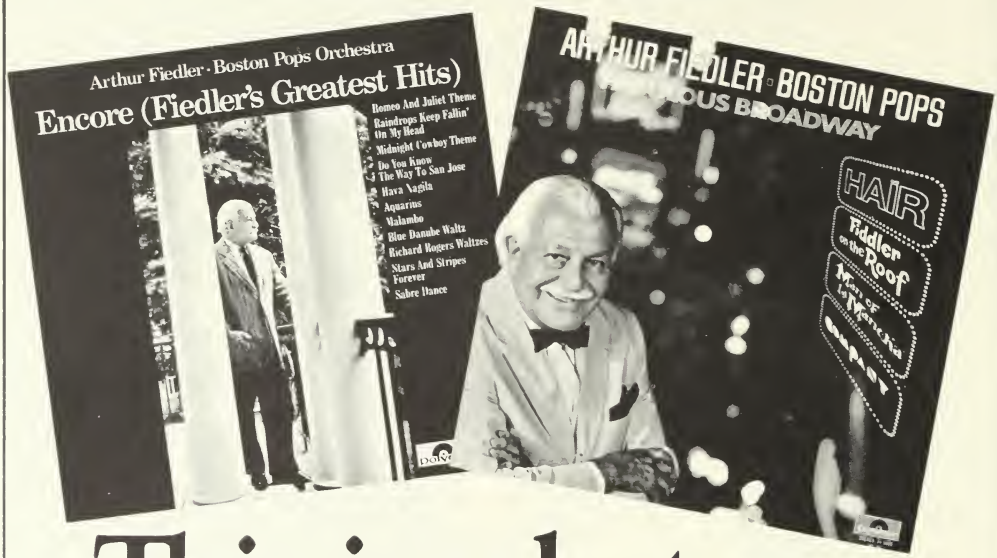

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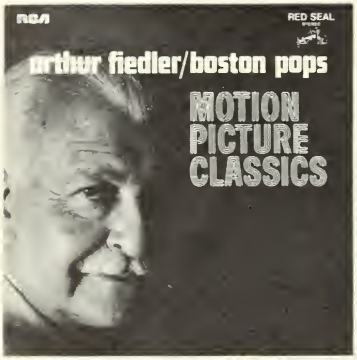
Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts. Under his direction Pops has become familiar to music-lovers throughout the world. Together they have made more recordings than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over a million copies of the Pops recording. Thirteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with



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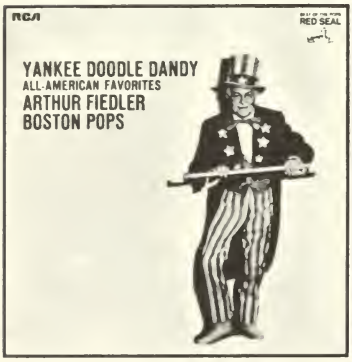

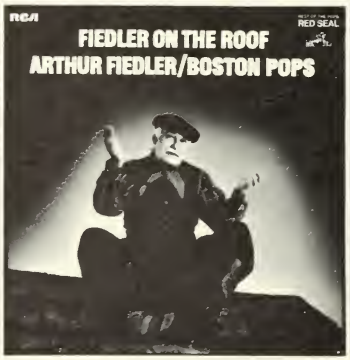

available at the Coop

the Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles and pre-recorded tapes are today not far off 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

Mr Fiedler celebrated his seventy-fith birthday two winters ago by conducting a Gala Concert with the Boston Symphony. Governor Francis Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world, Arthur Fiedler speaks through the universal language of music, and the inimitable appeal of the Boston Pops.

HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Earlier this year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

Monday May 31 1971

TONIGHT'S SOLOIST

JOHN HARTFORD, composer and instrumentalist, was born in New York and raised in Missouri. As a child he learned to play the mandolin and banjo, and played the fiddle at local square dances. After studying art at Washington University in St Louis, he worked as a sign painter, commercial artist, Mississippi River deckhand, railroader and disc jockey. In 1965 he began recording his own songs for RCA; his numerous albums now include *John Hartford Looks at Life, Earthwords and Music, The Love Album, The Housing Project, Gentle on My Mind, John Hartford* and *Iron Mountain Depot*. In 1968 his song 'Gentle on My Mind' received four recording awards and has since been recorded by 183 artists. Also active in television as writer on 'The Summer Brothers Smothers Show' and writer and performer on 'The Glen Campbell Show', John Hartford is a frequent guest on television shows and college campuses. In the Bluegrass Group, John Hartford plays banjo and guitar; Norman Blake, guitar, mandolin and dobro; Vasar Clements, fiddle; and Tut Taylor, dobro.

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Monday Evening May 31 1971 at 8.30

Thirty-first Program

ARTHUR FIEDLER *Conductor*

HOUGHTON MIFFLIN NIGHT

*Wedding March, from 'Le Coq d'Or' — *Rimsky-Korsakoff*

Overture to 'Russlan and Ludmilla' — *Glinka*

Natural to be Gone — *Hartford*

Mocking Bird — *Hartford*

JOHN HARTFORD and THE BLUEGRASS GROUP *with* ORCHESTRA

No End of Love — *Hartford*

JOHN HARTFORD and THE BLUEGRASS GROUP

Dusty Miller Horn Pipe — *Hartford*

JOHN HARTFORD and THE BLUEGRASS GROUP *with* ORCHESTRA

*Michelle — *Lennon-McCartney*

Steam Powered Airplane — *Hartford*

Skippin' in the Mississippi Dew — *Hartford*

With a Vamp in the Middle — *Hartford*

JOHN HARTFORD and THE BLUEGRASS GROUP

Gentle on My Mind — *Hartford*

JOHN HARTFORD and THE BLUEGRASS GROUP *with* ORCHESTRA

*Selection from 'My Fair Lady' — *Loewe*

Get Me to the Church on Time – Wouldn't It Be Loverly – I've Grown Accustomed to Her Face – I Could Have Danced All Night – On the Street Where You Live – The Rain in Spain – With a Little Bit of Luck

---

*An American in Paris — *Gershwin*

Three Burt Bacharach tunes

Alfie

Wives and Lovers (Hey, Little Girl)

Bond Street

Among those present: Houghton Mifflin Company; Framingham State College; American Mutual Associates

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Tuesday June 1 1971

TONIGHT'S SOLOISTS

The biography of JOHN HARTFORD appears on page 12

STEFAN KOZINSKI, born in Wilmington, Delaware in 1953, began piano studies at the age of four with Vladimir Sokoloff in Philadelphia, and now studies with Benjamin Whitten. Also an organist and violinist, he attended two summer sessions of the Ecoles des Arts Américaines in Fontainebleau, France, where he studied with Nadia Boulanger and Jean-Jacques Painchaud. Since 1962, when he appeared as narrator with the Wilmington Symphony Orchestra in Britten's *Young Person's Guide to the Orchestra,* he has made a variety of solo appearances — as violinist in Town Hall, New York, as guest conductor of the Wilmington Symphony Orchestra for his own composition *Elegy for Orchestra,* in piano and organ recitals, and in master classes and student programs here and abroad. He has also been organist for numerous religious services. His awards include full scholarships to Tower Hill School (high school), three Awards of Merit as pianist in the Solo and Ensemble Festivals of the University of Delaware, first prize in the Philadelphia Orchestra Children's Composition Contest, and several awards for compositions. His works have been played by the University of Delaware String Quartet, the Philadelphia Orchestra, the United States Marine Band, and others. Stefan Kozinski, who on two occasions has visited and had organ lessons with Marcel Dupré at his home in Meudon, France, has been invited to give an organ recital at the Cathedral of Notre Dame in Paris this summer. He makes his debut tonight as pianist with Arthur Fiedler and the Boston Pops.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

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Tuesday Evening June 1 1971 at 8.30

Thirty-second Program

ARTHUR FIEDLER *Conductor*

MASSACHUSETTS GENERAL HOSPITAL NIGHT

*Wedding March, from 'Le Coq d'Or' — *Rimsky-Korsakoff*

Overture to 'Russlan and Ludmilla' — *Glinka*

Natural to be Gone — *Hartford*
Mocking Bird — *Hartford*
JOHN HARTFORD and THE BLUEGRASS GROUP
with ORCHESTRA

No End of Love — *Hartford*
JOHN HARTFORD and THE BLUEGRASS GROUP

Dusty Miller Horn Pipe — *Hartford*
JOHN HARTFORD and THE BLUEGRASS GROUP
with ORCHESTRA

*Michelle — *Lennon-McCartney*

Steam Powered Airplane — *Hartford*
Skippin' in the Mississippi Dew — *Hartford*
With a Vamp in the Middle — *Hartford*
JOHN HARTFORD and THE BLUEGRASS GROUP

Gentle on My Mind — *Hartford*
JOHN HARTFORD and THE BLUEGRASS GROUP
with ORCHESTRA

*Selection from 'My Fair Lady' — *Loewe*
Get Me to the Church on Time – Wouldn't It Be Loverly – I've Grown Accustomed to Her Face – I Could Have Danced All Night – On the Street Where You Live – The Rain in Spain – With a Little Bit of Luck

---

Piano Concerto in G — *Ravel*
Allegramente
Adagio assai
Presto
Soloist STEFAN KOZINSKI

Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

---

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Wednesday June 2 1971

TONIGHT'S SOLOISTS

MAX MORATH, born in Colorado Springs, Colorado, received a Bachelor's degree from Colorado College in 1948, and then worked as a radio announcer, actor, pianist and writer before specializing in ragtime and turn-of-the-century music. A serious student of American social history from 1890-1920, he researched the musical history of the era, and in 1960 wrote and performed a series for National Educational Television called 'The Ragtime Era', which was followed by a second series, 'Turn of the Century'. In 1963 he made his New York night club debut at the Blue Angel, and the next year his Original Rag Quartet gave their first performance at New York's Village Vanguard. He toured the country, appearing at colleges and clubs, and on many television shows, including the Arthur Godfrey, Tonight, Bell Telephone Hour, Mike Douglas, Kraft Music Hall and Today Shows. Max Morath has composed two books of ragtime music, and he records for the RCA label.

LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue,* as official pianist of the Boston Pops Orchestra, he has introduced more new works for piano and orchestra at the Pops than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen,* as well as the first performance in the United States of the *Warsaw Concerto.*

Leo Litwin has recorded the *Warsaw Concerto* three times for RCA with the Boston Pops Orchestra, Arthur Fiedler conducting; the RCA album 'Music from Million Dollar Movies' includes Leo Litwin as soloist in the *Warsaw Concerto, Dream of Olwen* and *Cornish Rhapsody.* He has also recorded *Carnival of the Animals* of Saint-Saëns for RCA, with Mr Fiedler and the Boston Pops, and Hugh Downs as narrator, and the latest Reader's Digest album of Boston Pops recordings conducted by Arthur Fiedler features Leo Litwin as soloist in the *Warsaw Concerto.*

In addition to his busy concert schedule, Leo Litwin heads the Music Department at Mount Ida Junior College in Newton, Massachusetts,

continued on page 18

Wednesday Evening June 2 1971 at 8.30

Thirty-third Program

ARTHUR FIEDLER *Conductor*

OLD TIMERS' NIGHT

*Our Director, March — *Bigelow*

Overture to 'Raymond' — *Thomas*

MAX MORATH

Maple Leaf Rag — *Joplin*
Medley of Folk Rags
Tiger Rag — *'Jelly Roll' Morton Version*

*The Skaters, Waltzes — *Waldteufel*

MAX MORATH

Has Anybody Here Seen Kelly! — *Murphy-Letters*
Hello, Hello New York Town — *Murphy-Marshall*
Take Me Out for a Joy Ride — *Shields-Mills*
All Alone — *Dillon-Von Tilzer*
Wait 'till the Sun Shines, Nellie — *Sterling-Von Tilzer*

*Old Timers' Night at the Pops — *Lake*

Ta-Ra-Ra-Boom-De-Ay – The Bowery – The Sidewalks of New York – Sweet Rosie O'Grady – Daisy – The Band Played On – After the Ball – A Hot Time in the Old Town Tonight

*St Louis Blues March — *Hanley*

Selection from 'No, No, Nanette' — *Youmans*

Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

*Rhapsody in Blue, for Piano and Orchestra — *Gershwin*

Soloist LEO LITWIN

Berlin Bouquet — *arr. Mason*

Say It with Music – Blue Skies – A Pretty Girl is Like a Melody – Always – Alexander's Ragtime Band

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Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS — BALDWIN PIANO

TONIGHT'S SOLOIST

JANE EICHKERN, a Senior Phi Beta Kappa student at Tufts University, made her debut with the Opera Company of Boston last month in *La Finta Giardiniera*. She has sung leading roles under Professor MacKillop's direction in *Amahl and the Night Visitors, Susannah,* and *Novellis Novellis*. She plans to study voice next year at the New England Conservatory.

Biography of LEO LITWIN (continued)

teaches piano at his own studio at 476 Boylston Street in Boston, and this year was appointed special lecturer in the Music Department of Northeastern University. One of his most gifted pupils, the blind pianist Rosalie Hoffman, has appeared as soloist with Arthur Fiedler and the Pops Orchestra on six occasions, bringing her the honor of being the first blind pianist ever to perform in the lengthy history of the Boston Pops Orchestra. Among his other students who have played at the Pops Concerts are Anthony Paratore and Lisa Goldman, both of whom have also appeared at the outdoor Esplanade Concerts, where Leo Litwin has also performed many times.

His plans for next season include lecture-recital tours on the topical subject 'Women in Music', and a novel presentation of 'Fun in Music' from Mozart to The Boston Pops.

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Thursday Evening June 3 1971 at 8.30

Thirty-fourth Program

ARTHUR FIEDLER *Conductor*

TUFTS 70th ANNIVERSARY NIGHT AT THE POPS

*Pomp and Circumstance, March No. 1 in D (1903)** — *Elgar*

Academic Festival Overture (1951)** — *Brahms*

Ave Maria (1928)** — *Bach-Gounod*

Solo Violin MAX HOBART

*Bolero (1930)** — *Ravel*

Finale (Allegro con fuoco) from Symphony No. 4 in F Minor Op. 36 (1931)** — *Tchaikovsky*

PROFESSOR KENNETH MacKILLOP JR. *Conducting:*

Ain't It a Pretty Night, from 'Susannah' — *Floyd*

Spring on the Hill, from 'Along the Row' — *Holmes '29-MacKillop '35*

Soprano Solo JANE EICHKERN '71

Dear Alma Mater — *Lewis '87*

ARTHUR FIEDLER *Conducting:*

*Selection from 'West Side Story' — *Bernstein*

I Feel Pretty – Maria – Something's Coming – Tonight – One Hand, One Heart – Cool – America

†*September Song — *Weill*

*In the Mood — *Garland*

**Dates indicate first performances at Tufts Night.

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TONIGHT'S GUEST CONDUCTOR

JAMES YANNATOS, Conductor of the Harvard-Radcliffe Symphony for the past six years, received music degrees from Yale University and the State University of Iowa, and studied composition with Nadia Boulanger, Darius Milhaud, Paul Hindemith and Luigi Dallapiccola, and conducting with William Steinberg and Leonard Bernstein. He has been violinist in Casals' Festival Orchestra, Assistant Conductor of the San Antonio Symphony, Conductor of the Berkshire Music Festival Youth Orchestra at Tanglewood, the *Orchestre de la Fondation des Etats-Unis* in Paris, and the Youth Orchestra of the Chautauqua Institute. Last summer he was Erich Leinsdorf's assistant with *L'Orchestre Mondial des Jeunesses Musicales,* and he has been guest conductor of the Winnipeg, Baltimore and Chautauqua Symphony Orchestras. His recent compositions include *The Rockets' Red Blare,* an opera buffa which is being performed this month at the Loeb Theater in Cambridge.

TONIGHT'S SOLOIST

LYNN CHANG, a Senior at Newton High School, has given concerts in Florida, New York and New England since he began violin studies at the age of seven. A member of the National Honor Society at Newton High School, he studies advanced musical theory there and is Concertmaster of the Newton High School Orchestra. He is also an honor student at the Juilliard School, where he studies once a week with Ivan Galamian. He studied for several years with Alfred Krips, Assistant Concertmaster of the Boston Symphony Orchestra. Also a composer, his new work for violin and stage band will soon be given its debut performance. Lynn Chang first appeared with Arthur Fiedler at an Esplanade Concert when he was nine years old, and most recently appeared in Symphony Hall with the Boston Pops earlier this season.

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Boston's newest grand hotel, opening in mid-September, is now accepting reservations for social and business meetings and functions. Be among the first. Call for complete details.

THE COLONNADE

120 Huntington Avenue, Boston, Massachusetts 02116

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Friday Evening June 4 1971 at 8.30

Thirty Fifth Program

JAMES YANNATOS *Conducting*

O'Donnell Aboo, March	*deVille*
Fêtes, from 'Nocturnes'	*Debussy*
Overture to 'The Magic Flute'	*Mozart*
Romeo and Juliet, Overture-Fantasia	*Tchaikovsky*

Violin Concerto in E minor Op. 64 — *Mendelssohn*

Allegro molto appassionato
Andante
Allegro molto vivace

Soloist LYNN CHANG

NEWTON HIGH SCHOOL CONCERT CHOIR
RAYMOND SMITH *Director*
JAMES ORENT '72 *Associate Director*
FRANCES BAYES '73 *Accompanist*

The Last Words of David	*Thompson*
Plorate Filii Israel	*Carissimi*
Maggie Blues	*McHugh*
Ezekiel Saw de Wheel	*arr. Dawson*

---

*From 'Irish Suite' — *Anderson*

Irish Washerwoman – Minstrel Boy – The Last Rose of Summer – The Rakes of Mallow

†Aquarius, from 'Hair' — *MacDermot*

†*The Stars and Stripes Forever, March — *Sousa*

Among those present: Eire Society of Boston; Newton High School; Xaverian Brothers High Alumni Association; Kingswood Regional High School; Couples Club of Christ Church Methodist in Wellesley

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO

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Saturday June 5 1971

TONIGHT'S SOLOISTS

IKUKO MIZUNO was born in Tokyo, Japan. She joined the children's music class at the Toho-Gakuen School of music as the school's very first student, and two years later made her debut in Tokyo, playing the Violin Concerto in E by Bach. Later she won the first prize in the violin competition for high school students throughout Japan. In 1963, after winning a national competition for players of all ages, she came to the United States as a member of the touring Toho-Gakuen String Orchestra. After graduating from the Toho-Gakuen School in 1965, she returned to the USA, having won a Spaulding award at Boston University to study with Roman Totenberg. The following summer she was a Fellow of the Berkshire Music Center at Tanglewood. During the last four years Ikuko Mizuno has been increasingly active. She has given recitals at Boston University, the Harvard Musical Association and at other places in and around Boston; she has played concertos with the Boston Pops Orchestra, she has attended master classes in Europe with Franco Gulli and Henryk Szerying and has appeared on radio and television in Italy and Switzerland. She taught at Red Fox camp during the summer of 1967. In 1969 she became a temporary member of the Boston Symphony. She graduated from Boston University with an award from Phi Kappa Lambda and the degree of Master of Music, and was appointed a permanent member of the Boston Symphony. Since then she has performed with the Brookline and Gloucester Symphony Orchestras and with the Festival Quartet, composed of members of the Boston Symphony, and last year gave a recital at Boston University and concerts in Japan.

RAYMOND HICKMAN, baritone, has been active in opera and musicals since 1964 when he sang roles in the Houston Gilbert and Sullivan Society's productions of *The Gondoliers* and *The Yeoman of the Guard,* and also took part in *The Ballad of Baby Doe* and *Il Campanello,* produced by the Houston Grand Opera Workshop. Since then he has appeared in Texas, New Mexico, North Carolina and Boston, performing roles in operas by Cimarosa, Mozart, Donizetti, Verdi, Puccini, Richard Strauss, Schoenberg, Stravinsky, Britten and Penderecki. He also gave seventy-five performances as El Gallo in the musical comedy *The Fantasticks* at the Houston Theater Center. He makes his first appearance tonight with Arthur Fiedler and the Boston Pops Orchestra.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Saturday Evening June 5 1971 at 8.30

Thirty-sixth Program

ARTHUR FIEDLER *Conductor*

WCRB NIGHT

Entrance of the Gladiators — *Fučik*

Overture to 'The Marriage of Figaro' — *Mozart*

Se vuol ballare, from 'The Marriage of Figaro' — *Mozart*

Baritone Solo RAYMOND HICKMAN

*Suite from 'Gaîté Parisienne' — *Offenbach*

Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

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Violin Concerto No. 1 in G minor Op. 26 — *Bruch*

Prelude: Allegro Moderato
Adagio
Finale: Allegro energico

Soloist IKUKO MIZUNO

Selection from 'Two by Two' — *Rodgers*

Why Me – Something Doesn't Happen – The Gitka's Song – Something Somewhere – You Have Got to Have A Rudder on the Ark – Ninety Again – I Do Not Know a Day I Did Not Love You – Two by Two

Person to Person — *arr. Hayman*

Bond Street — *Bacharach*

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POLYDOR AND *RCA RECORDS — BALDWIN PIANO

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Sunday Evening June 6 1971 at 8.30

ARTHUR FIEDLER *Conductor*

M.I.T. NIGHT

*Washington Post, March — *Sousa*

*Overture to 'Orpheus in Hades' — *Offenbach*

*Londonderry Air — *Grainger*

*Wine, Woman and Song, Waltzes — *Strauss*

Piano Concerto No. 5 in E flat Op. 73 ('Emperor') — *Beethoven*

Allegro
Adagio un poco mosso
Rondo: Allegro

Soloist JOHN BUTTRICK

Selection from 'Show Boat' — *Kern*

Introduction – Make Believe – Why Do I Love You – Can't Help Lovin' Dat Man – You Are Love – Bill – Ol' Man River

Bond Street — *Bacharach*

*Cabaret — *Kander*

ARISE YE SONS OF M.I.T.

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS — BALDWIN PIANO

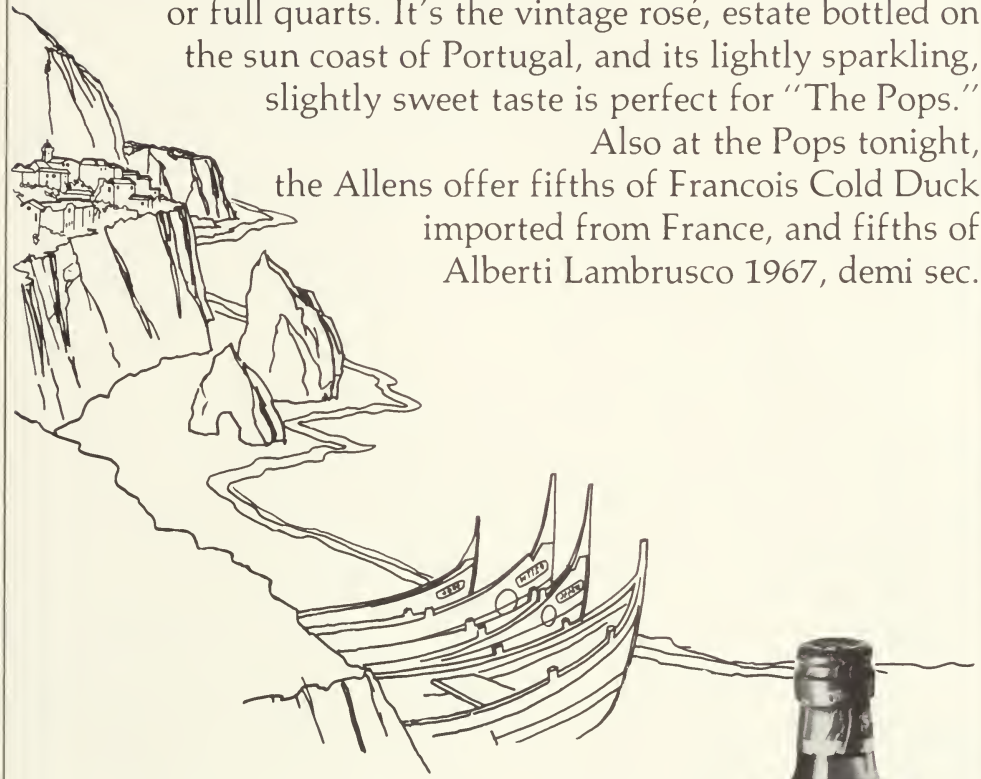
Sunday June 6 1971

TONIGHT'S SOLOIST

JOHN BUTTRICK, born in Philadelphia, attended the Juilliard School, where he studied piano with Beveridge Webster and composition with Bernard Wagenaar. For several summers he studied chamber music at the Marlboro School of Music, where his teachers included Rudolf Serkin and Claude Frank. He performs frequently in Europe, appearing as piano soloist, with orchestras and on radio. Since 1966 John Buttrick has also taught music theory and history at the Massachusetts Institute of Technology.

COSTA DO SOL Rosé Wine is here tonight in full pints or full quarts. It's the vintage rosé, estate bottled on the sun coast of Portugal, and its lightly sparkling, slightly sweet taste is perfect for "The Pops."

Also at the Pops tonight, the Allens offer fifths of Francois Cold Duck imported from France, and fifths of Alberti Lambrusco 1967, demi sec.



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29 DEUTZ BLANC DE BLANCS 1964
Very delicate and festive

31 SCHRAMSBERG 1968 BLANC DE BLANCS
Sparkling, clean and extremely dry

35 BOURGOGNE "Rejane" PINOT CHARDONNAY H
Blended smooth and dry

37 Chateau LAFON (Sauternes) 1967 H
Very mellow and rich

39 QUARTS DE CHAUME 1964
Remarkable bouquet, sweetness

47 ROSE D'ANJOU (La Cour de Pierre) H
Chosen for freshness, fruit and palate pleasure

41 RIESLING d'ALSACE (Rene Schmidt) 1968 H
Very dry, crisp and refreshing

43 BERNKASTELER RIESLING 1969
Medium Dry, refreshing, eminently drinkable

45 TRIERER THIERGARTEN SANK 1969
Estate — Bottled, mature wine of distinction

49 BEAUJOLAIS VILLAGES (Remoissenet) 1969
Dry but soft, mild to the palate

51 Chateau RAYMOND (Bordeaux)
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Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
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WINE LIST ON PAGE 27
BEER & ALE & CIGARETTE LIST ON PAGE 31
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THE BOSTON POPS

Nearly eighty-six years ago, in July 1885, the musicians of the Boston Symphony played their first 'Promenade Concert' in Boston's old Music Hall. A year or two earlier Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition in the city. Audiences numbered in the millions have come to the Music Hall and Symphony Hall to watch eighteen conductors lead concerts that have charmed and delighted them with the best in light classical and popular music.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, and the large number of televised concerts, have brought the Boston Pops into the living rooms of people all over the world. The winter tours of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television appearances by Arthur Fiedler and the Boston Pops over the network of the Corporation of Public Broadcasting in 1970 was recognized earlier this year by the prestigious Peabody Award.

In April of this year, Arthur Fiedler and the Boston Pops took part in the European tour of the Boston Symphony Orchestra. Giving their first concerts outside North America, they performed in London, England, at the Royal Albert Hall as part of the Hall's centennial celebration, and in Bonn, Germany, at the Beethovenhalle.

The Boston Pops will be eighty-six this year, the Boston Symphony celebrates its ninetieth birthday this fall, Arthur Fiedler is seventy-six. Yet Pops remains as young as the springtime which brings it back each year to Symphony Hall.

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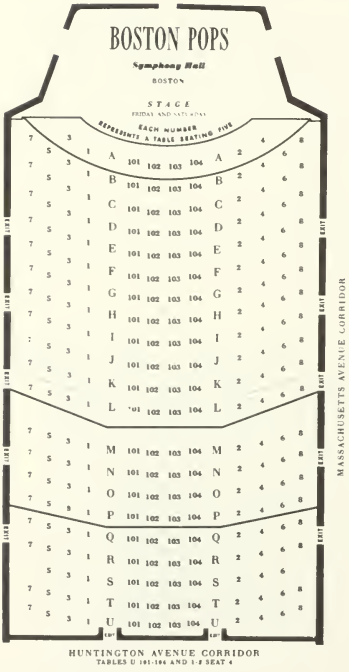

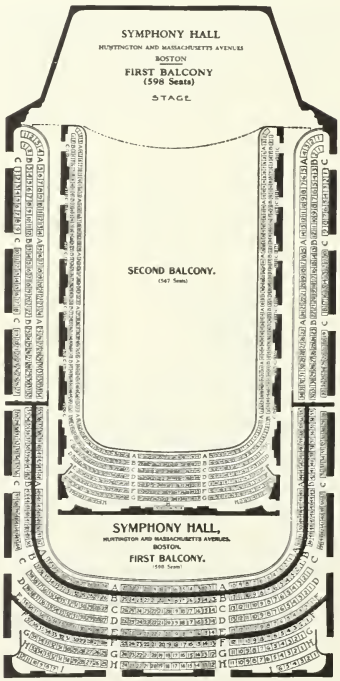

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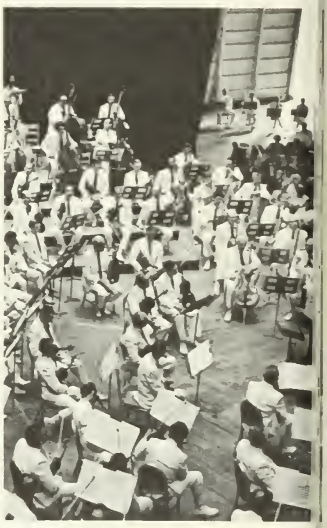

Highlights of the season include

Brahms — Beethoven Concerts

July 16, 17, 23, 24, 25

Five concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra, and Leonard Bernstein, Advisor to Tanglewood.

The two all-Brahms concerts feature Vladimir Ashkenazy playing the second piano concerto, and Pinchas Zukerman and Zara Nelsova playing the Concerto for violin and cello.

The three all-Beethoven concerts feature Itzhak Perlman playing the violin concerto, Symphonies 3, 5, 7 and . . .

Beethoven's Missa Solemnis

Conducted by Leonard Bernstein with Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes as soloists.

The performance is given in memory of Serge Koussevitzky, the Boston Symphony's Music Director, 1924-1949, and conductor of the Orchestra's first Berkshire Festival concerts.

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG
Music Director

Berlioz Damnation of Faust

Seiji Ozawa conducts Berlioz dramatic oratorio. Soloists are Lois Marshall, John Alexander, Ezio Flagello, and the Tanglewood Festival Chorus.

WEEKEND PRELUDES will offer short programs by important artists, each Friday evening at 7 pm, free to holders of tickets for the 9 pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a relaxed look at the Orchestra and its conductor at work.

Tanglewood-on-Parade

Tuesday July 27

Boston Pops-at-Tanglewood

ARTHUR FIEDLER conductor

Tuesday August 3 at 8:30 pm

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival', turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

For further information:
Berkshire Festival, Symphony Hall, Boston, Mass.
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Colin Davis
Arthur Fiedler
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William Steinberg
Michael Tilson Thomas

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Vladimir Ashkenazy
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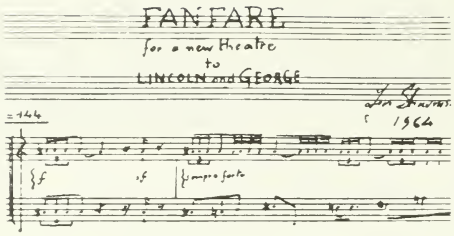
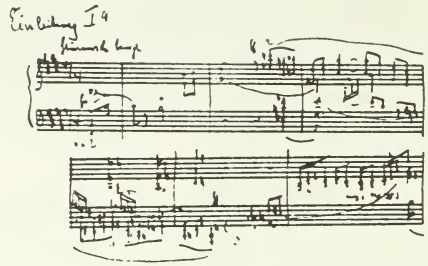
Boston Pops

Arthur Fiedler *conductor*

Spring 1971



Stravinsky



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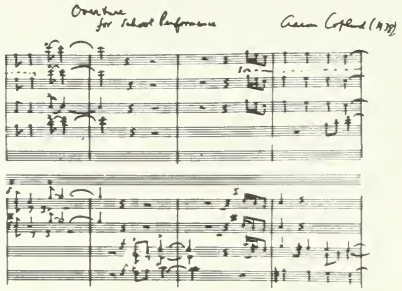

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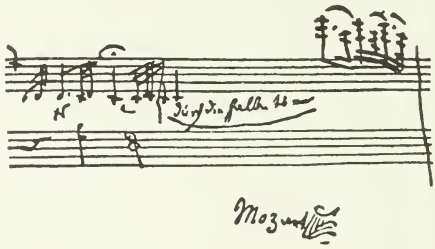
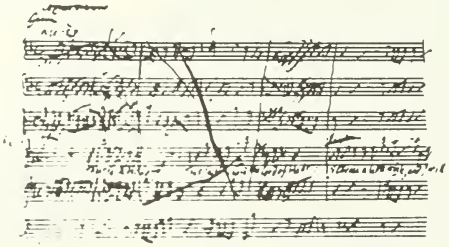


Mozart



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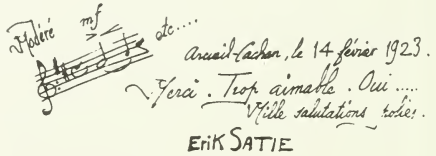

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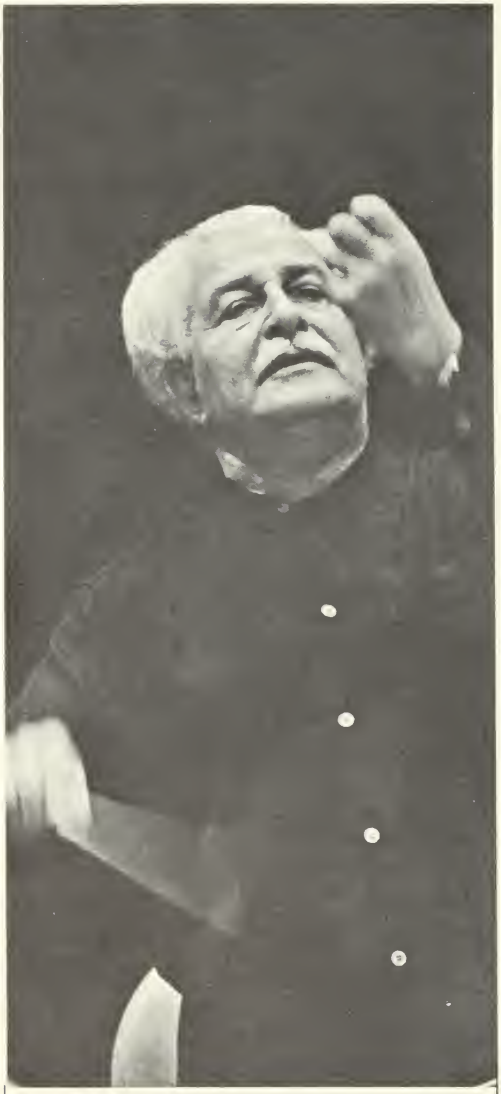

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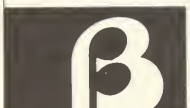

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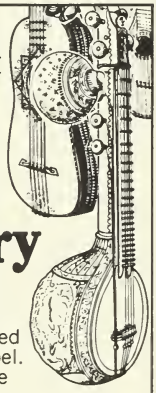

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HARRY ELLIS DICKSON Assistant Conductor

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Max Winder
Harry Dickson
Gottfried Wilfinger
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Leo Panasevich
Noah Bielski
Herman Silberman
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Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
William Waterhouse
Amnon Levy

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
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Laszlo Nagy
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Jerome Lipson
Robert Karol
Bernard Kadinoff
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Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
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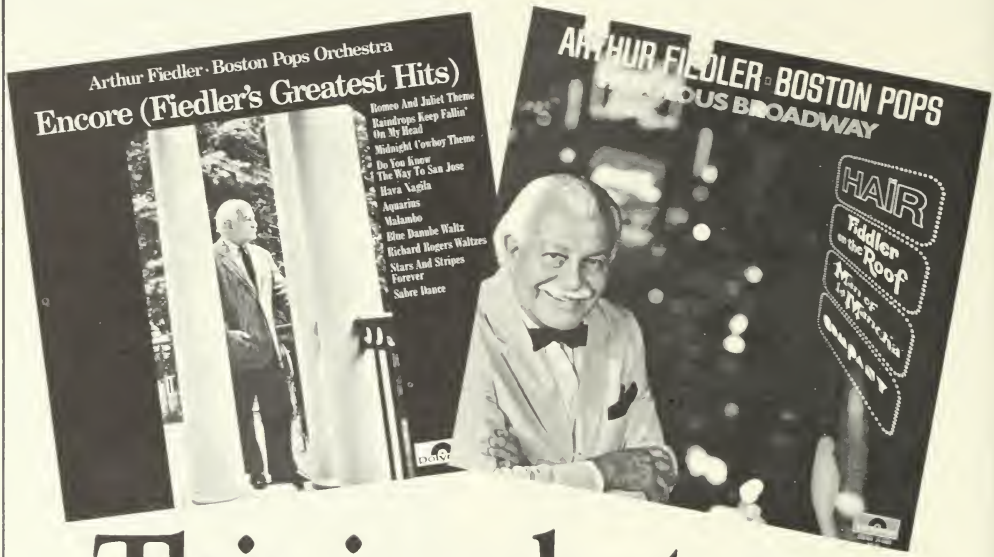

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ARTHUR FIEDLER

Ask a stranger what he first thinks of when you mention Boston, and he may well answer 'Arthur Fiedler'. In his home town Mr Fiedler is an institution; his unique personality, his style, and his individual approach to music have made him as familiar and beloved as Symphony Hall. He is more than the local boy who made good — he is the local boy who has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts. Under his direction Pops has become familiar to music-lovers throughout the world. Together they have made more recordings than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over a million copies of the Pops recording. Thirteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with

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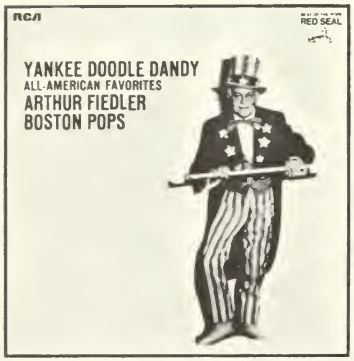

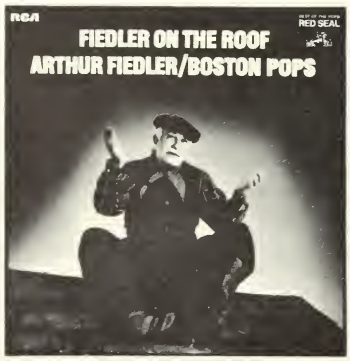

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the Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles and pre-recorded tapes are today not far off 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

Mr Fiedler celebrated his seventy-fith birthday two winters ago by conducting a Gala Concert with the Boston Symphony. Governor Francis Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world, Arthur Fiedler speaks through the universal language of music, and the inimitable appeal of the Boston Pops.

HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Earlier this year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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THE BOSTON POPS

Nearly eighty-six years ago, in July 1885, the musicians of the Boston Symphony played their first 'Promenade Concert' in Boston's old Music Hall. A year or two earlier Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition in the city. Audiences numbered in the millions have come to the Music Hall and Symphony Hall to watch eighteen conductors lead concerts that have charmed and delighted them with the best in light classical and popular music.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, and the large number of televised concerts, have brought the Boston Pops into the living rooms of people all over the world. The winter tours of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television appearances by Arthur Fiedler and the Boston Pops over the network of the Corporation of Public Broadcasting in 1970 was recognized earlier this year by the prestigious Peabody Award.

In April of this year, Arthur Fiedler and the Boston Pops took part in the European tour of the Boston Symphony Orchestra. Giving their first concerts outside North America, they performed in London, England, at the Royal Albert Hall as part of the Hall's centennial celebration, and in Bonn, Germany, at the Beethovenhalle.

The Boston Pops will be eighty-six this year, the Boston Symphony celebrates its ninetieth birthday this fall, Arthur Fiedler is seventy-six. Yet Pops remains as young as the springtime which brings it back each year to Symphony Hall.

MICHELOB.

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Monday June 7 1971

TONIGHT'S GUEST CONDUCTOR

JAMES YANNATOS, Conductor of the Harvard-Radcliffe Symphony for the past six years, received music degrees from Yale University and the State University of Iowa, and studied composition with Nadia Boulanger, Darius Milhaud, Paul Hindemith and Luigi Dallapiccola, and conducting with William Steinberg and Leonard Bernstein. He has been violinist in Casals' Festival Orchestra, Assistant Conductor of the San Antonio Symphony, Conductor of the Berkshire Music Festival Youth Orchestra at Tanglewood, the *Orchestre de la Fondation des Etats-Unis* in Paris, and the Youth Orchestra of the Chautauqua Institute. Last summer he was Erich Leinsdorf's assistant with *L'Orchestre Mondial des Jeunesses Musicales,* and he has been guest conductor of the Winnipeg, Baltimore and Chautauqua Symphony Orchestras. His recent compositions include *The Rocket's Red Blare,* an opera buffa which was performed last month at the Loeb Drama Center in Cambridge.

TONIGHT'S SOLOIST

YO-YO MA, born in Paris in 1955, began studying the cello when he was four years old with his father Hiao-Tsium Ma, and with Michele Lepinte; he made his concert debut the following year at the University of Paris, accompanied by his sister, four years his senior. In 1962 he and his family moved to New York, where he entered the Juilliard Pre-College Division, studying with Leonard Rose and Channing Robbins. At Pablo Casals' recommendation he took part in 'The American Pageant of the Arts', a television benefit conducted by Leonard Bernstein for the Washington National Culture Center. In 1968 he appeared with the San Francisco Little Symphony performing Saint-Saëns' Cello Concerto No. 1, which he was invited to perform in 1970 with the San Francisco Symphony conducted by Seiji Ozawa. During the past season he made his debut at Carnegie Hall, and gave performances at the United Nations in New York and with the Harvard-Radcliffe Orchestra and at Radcliffe College in Cambridge. Yo-Yo Ma, who graduates this month from New York's Children's Professional School, appears for the first time tonight with the Boston Pops.

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Monday Evening June 7 1971 at 8.30

Thirty-seventh Program

JAMES YANNATOS *Conducting*

*March, from 'The Love of Three Oranges' — *Prokofiev*

Fêtes, from 'Nocturnes' — *Debussy*

Overture to 'The Magic Flute' — *Mozart*

Romeo and Juliet, Overture-Fantasia — *Tchaikovsky*

Cello Concerto No. 1 in A minor Op. 33 — *Saint-Saëns*
Soloist YO-YO MA

From 'L'Oiseau de Feu' (The Firebird) — *Stravinsky*
Infernal Dance of King Kashchei – Lullaby – Finale

---

*Selection from 'West Side Story' — *Bernstein*
I Feel Pretty – Maria – Something's Coming – Tonight – One Hand, One Heart – Cool – America

†Aquarius, from 'Hair' — *MacDermot*

*Cabaret — *Kander*

Among those present: The Truesdale Hospital of Fall River; Liberty Mutual Insurance Company; Holy Family Church of Lynn

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Tuesday June 8 1971

TONIGHT'S SOLOIST

LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue,* as official pianist of the Boston Pops Orchestra, he has introduced more new works for piano and orchestra at the Pops than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen,* as well as the first performance in the United States of the *Warsaw Concerto.*

Leo Litwin has recorded the *Warsaw Concerto* three times for RCA with the Boston Pops Orchestra, Arthur Fiedler conducting; the RCA album 'Music from Million Dollar Movies' includes Leo Litwin as soloist in the *Warsaw Concerto, Dream of Olwen* and *Cornish Rhapsody.* He has also recorded *Carnival of the Animals* of Saint-Saëns for RCA, with Mr Fiedler and the Boston Pops, and Hugh Downs as narrator, and the latest Reader's Digest album of Boston Pops recordings conducted by Arthur Fiedler features Leo Litwin as soloist in the *Warsaw Concerto.*

In addition to his busy concert schedule, Leo Litwin heads the Music Department at Mount Ida Junior College in Newton, Massachusetts, teaches piano at his own studio at 476 Boylston Street in Boston, and this year was appointed special lecturer in the Music Department of Northeastern University. One of his most gifted pupils, the blind pianist Rosalie Hoffman, has appeared as soloist with Arthur Fiedler and the Pops Orchestra on six occasions, bringing her the honor of being the first blind pianist ever to perform in the lengthy history of the Boston Pops Orchestra. Among his other students who have played at the Pops Concerts are Anthony Paratore and Lisa Goldman, both of whom have also appeared at the outdoor Esplanade Concerts, where Leo Litwin has also performed many times.

His plans for next season include lecture-recital tours on the topical subject 'Women in Music', and a novel presentation of 'Fun in Music' from Mozart to The Boston Pops.

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Tuesday Evening June 8 1971 at 8.30

Thirty-eighth Program

ARTHUR FIEDLER *Conductor*

ROTARY INTERNATIONAL, DISTRICT 791 NIGHT

*War March of the Priests, from 'Athalia' — *Mendelssohn*

Overture to 'The Marriage of Figaro' — *Mozart*

*Jalousie — *Gade*

*Bolero — *Ravel*

---

*Gold and Silver, Waltzes — *Lehár*

*Rhapsody in Blue, for Piano and Orchestra — *Gershwin*
Soloist LEO LITWIN

---

*Selection from 'The Sound of Music' — *Rodgers*
The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

Three Burt Bacharach Tunes
What the World Needs Now Is Love
The Look of Love
Wives and Lovers (Hey, Little Girl)

*American Patrol — *Meacham-Hayman*

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Wednesday June 9 1971

TONIGHT'S GUEST CONDUCTOR

ERICH KUNZEL, born in New York City, has been Resident Conductor of the Cincinnati Symphony Orchestra for the past six seasons, and is Professor of Music at the Cincinnati Conservatory of Music. He studied conducting at Pierre Monteux's summer school, and, after graduating from Dartmouth College with Distinction in Music in 1957, he made his conducting debut with the Santa Fe Opera Company in its première season. He also attended graduate school at Harvard University, and taught at Brown University for seven years before his appointment to the Cincinnati' Symphony. Highly regarded as a conductor of opera, Erich Kunzel led the Cincinnati Opera Festival in 1966, the Long Island Festival in 1967, and has conducted premières of Shostakovitch's *The Nose* and of Borodin's *Prince Igor*. He has conducted the Cincinnati Symphony on several tours, including the 1966 'Around the World Tour' for the US Department of State. In 1968 he led the world première of Dave Brubeck's oratorio *The Light in the Wilderness,* conducting performances with Dave Brubeck the following spring in the major music capitals of Europe. Mr Kunzel has recently released seven Gold Label LP records on the Decca label. He will be guest conductor of the Boston Symphony Orchestra next November.

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Wednesday Evening June 9 1971 at 8.30

Thirty-ninth Program

ERICH KUNZEL *Conducting*

*Prelude to 'Carmen'	*Bizet*
Overture to 'La Gazza Ladra'	*Rossini*
†*Adagio Sostenuto, from 'Moonlight Sonata'	*Beethoven-Piston*
*Polovetzian Dances, from 'Prince Igor'	*Borodin*

---

*Capriccio Espagnol	*Rimsky-Korsakoff*

Alborada – Variations – Alborada – Gypsy Scene – Fandango of the Asturias

*1812, Ouverture Solennelle	*Tchaikovsky*

---

*Hey, Jude	*Lennon-McCartney*
Love Story	*Lai*
†Selection from 'The Man of La Mancha'	*Leigh*

I, Don Quixote – Dulcinea – Aldonza – Golden Helmet of Mambrino – I'm Only Thinking of Him – Knight of the Woeful Countenance – To Each His Dulcinea – The Impossible Dream

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Among those present: Episcopal Churchmen; Massachusetts Heart Association, Greater Boston Chapter; Eastern Gas and Fuel Associates; American Mutual Associates

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Thursday June 10 1971

TONIGHT'S GUEST CONDUCTOR

ERICH KUNZEL'S biography is printed on page 18

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded eight years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

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Thursday Evening June 10 at 8.30

Fortieth Program

ERICH KUNZEL *Conducting*

*Prelude to 'Carmen' — *Bizet*

Academic Festival Overture — *Brahms*

*Air from Suite No. 3 — *Bach*

*Polovetzian Dances, from 'Prince Igor' — *Borodin*

---

*Capriccio Espagnol — *Rimsky-Korsakoff*

Alborada – Variations – Alborada – Gypsy Scene – Fandango of the Asturias

*1812, Ouverture Solennelle — *Tchaikovsky*

---

*Battle Hymn of the Republic — *Steffe-Gould*

*Hello, Dolly! — *Herman*

†Selection from 'The Man of La Mancha' — *Leigh*

I, Don Quixote – Dulcinea – Aldonza – Golden Helmet of Mambrino – I'm Only Thinking of Him – Knight of the Woeful Countenance – To Each His Dulcinea – The Impossible Dream

---

Among those present: New England Council of Young Republicans; Bayridge Residence; Naval Reserve Officers School 1-7; American Chemical Society; Medford Public Schools; The Mitre Corporation; Maria Montessori Lodge of Belmont

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Friday June 11 1971

TONIGHT'S GUEST CONDUCTOR

ROUBEN GREGORIAN, conductor, composer, violinist and teacher, was born in Tifliz, Russia, in 1915. Soon after, his Armenian parents moved to a small town near Teheran, Iran, where his father became a violin teacher. Mr Gregorian's education included Armenian Central College in Tabriz, Iran, the Teheran Conservatory, the Ecole de Musique in Paris, and the National Conservatory of Music in Paris. He was Director of the Teheran Conservatory and Music Director and Conductor of the Teheran Symphony. From 1949 to 1951 he headed the music section of the Iranian National Commission of UNESCO. He came to Boston in 1952, and has since been a faculty member of the Boston Conservatory of Music, where he teaches violin and chamber music, and directs the Conservatory Chorus and the Conservatory Orchestra. He has been the Music Director of the Portland, Maine, Symphony, a guest conductor of the Boston Esplanade Orchestra since 1952, and was Music Director and Conductor of the Boston Women's Symphony. Each year Mr Gregorian is a guest conductor of the Boston Pops Orchestra. He has conducted for several recordings, and has composed many works, including *Iranian Folks Songs* and *Iranian Suite*.

TONIGHT'S SOLOIST

ANNIE KAVAFIAN, twenty-three year old violinist, came to the United States in 1956 from Istanbul, Turkey. She is completing her Masters degree at the Juilliard School in New York, where she is concertmistress of the Juilliard Orchestra and studies with Ivan Galamian. She has recently appeared as soloist with the Detroit and Washington National Symphonies, and has received numerous awards, including the Meriweather Post and Khachaturian Competitions, the National Federation of Music Clubs Auditions, the Gulbenkian Scholarship for four years, and a Rockefeller grant. In addition, Annie Kavafian has been chosen as one of two string players to take part in the 1971 Marlboro Music Festival.

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Forty-first Program

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ROUBEN GREGORIAN *Conducting*

*Carneval, Overture — *Dvořák*

Chorale Prelude — *Yardumian*

Dance Suite — *Aroutunian*
Dance of the Men – Narineh's Dance – Quick Dance

Hayr Mer (The Lord's Prayer) — *Traditional*

ARTHUR FIEDLER *Conducting:*

Violin Concerto — *Khachaturian*

Allegro con fermezza
Andante sostenuto
Allegro vivace

Soloist ANNIE KAVAFIAN

ROUBEN GREGORIAN *Conducting:*

*Selection from 'My Fair Lady' — *Loewe*

Get Me to the Church on Time – Wouldn't It Be Loverly – I've Grown Accustomed to Her Face – I Could Have Danced All Night – On the Street Where You Live – The Rain in Spain – With a Little Bit of Luck

Love Story — *Lai*

*Ob-La-Di, Ob-La-Da — *Lennon-McCartney*

Among those present: Pembroke College; St Thomas More Women's Guild; Harvard Business School, 30th Year Reunion Class; Berlin Lions Club; St Patrick's Church of Fall River

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Saturday June 12 1971

TONIGHT'S GUEST CONDUCTOR

ERICH KUNZEL'S biography is printed on page 18

TONIGHT'S SOLOIST

KAREN BRAINEN de KLEINMAN began her piano studies at an early age with Cecily Lambert in New York City, and was awarded a scholarship to the Preparatory Division of the Juilliard School, where she studied with Edward Steuermann. At the age of sixteen, she was the youngest student ever to be accepted as a member of the chamber music program of the Berkshire Music Center at Tanglewood. In 1963 she received a Bachelors degree in music from Brandeis University, where she performed both with chamber groups and as soloist, including an appearance at the Isabella Stewart Gardner Museum in Boston. After graduation, she traveled to France, continuing her studies with Nadia Boulanger, Robert and Jean Casadesus and the Pasquier Trio at the Fontainebleau Conservatory. She then studied for six years with Rodolfo Caracciolo in Buenos Aires, Argentina, giving concerts throughout that country. Upon her return to the United States in 1969 she was invited by Rudolf Serkin to be his guest at the Marlboro Music Festival in Vermont. Karen Brainen de Kleinman lives in New York City where she studies with Sophie Feuermann and teaches piano.

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Saturday Evening June 12 1971 at 8.30

Forty-second Program

ERICH KUNZEL *Conducting*

*Prelude to 'Carmen' — *Bizet*

Academic Festival Overture — *Brahms*

*Air from Suite No. 3 — *Bach*

*Polovetzian Dances, from 'Prince Igor' — *Borodin*

Piano Concerto in G — *Ravel*

Allegramente
Adagio assai
Presto

Soloist KAREN BRAINEN de KLEINMAN

*1812, Ouverture Solennelle — *Tchaikovsky*

Overture to 'Tommy' — *Townshend*

Love Story — *Lai*

†Selection from 'The Man of La Mancha' — *Leigh*

I, Don Quixote – Dulcinea – Aldonza – Golden Helmet of Mambrino – I'm Only Thinking of Him – Knight of the Woeful Countenance – To Each His Dulcinea – The Impossible Dream

---

Among those present: Brandeis University; Catholic College Alumnae; B'nai B'rith of Needham; Temple Judea of Stoneham; St Mary's Mens Club Inc.; National Shawmut Bank

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5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumanti	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
9 *Bollinger Brut Champagne	12.00	7.00
28 *Le Duc Brut Vintage Champagne	8.50	5.00
29 *Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	13.00	
30 *Taittinger La Française Brut N.V. Champagne	13.00	7.50
31 Schramsberg Blanc de Blancs – Napa Valley Champagne 1968	12.00	
33 *Sparkling Anjou Rosé (Baumard)	8.50	
52 *François Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		
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4 Pastene Rhine	3.00	2.00
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10 *Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
11 *DeLuze Sauterne	4.00	
12 *Bolla Soave	4.50	3.00
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14 *Pouilly Fuissé A. Lichine	6.00	
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41 *Riesling d'Alsace (Rene Schmidt) 1968	5.00	3.00
43 *Bernkasteler Riesling (Hallgarten) 1969	4.50	
45 *Trierer Thiergarten Sank (estate Moselle) 1969	5.50	
RED WINES		
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40 *Beaujolais Jadot Vintage – Louis Jadot	5.00	3.00
42 *Fitou 1964 – Château de Nouvelles	5.00	
44 *Château Pavie-Decesse 1966, St Emilion	5.00	
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22 Pastene Vin Rosé	3.50	2.50
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26 *Rosé Anjou A. Lichine	5.00	3.00
47 *Rosé d'Anjou (La Cour de Pierre)	5.00	3.00
50 *Ravello Rosa (Rosé) – Gran Caruso	5.00	3.00
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Quinta do Avelar Rosé (Portugal)	4.50	3.00

SHERRY	Glass
27 *Duff Gordon Amontillado (Dry)	6.00 1.00

WINE PUNCH	Pitcher	Glass
Claret or Sauterne Punch	3.00	1.00
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Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75

Mixed Nuts (no peanuts) .... .75 1.05

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Pops Punch, Pitcher	2.00	Coca-Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 27
BEER & ALE & CIGARETTE LIST ON PAGE 31
FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER
SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR

CLASSIC WINE GOES TO POPS

29 DEUTZ BLANC DE BLANCS 1964
Very delicate and festive

31 SCHRAMSBERG 1968 BLANC DE BLANCS
Sparkling, clean and extremely dry

35 BOURGOGNE "Rejane" PINOT CHARDONNAY H
Blended smooth and dry

37 Chateau LAFON (Sauternes) 1967 H
Very mellow and rich

39 QUARTS DE CHAUME 1964
Remarkable bouquet, sweetness

47 ROSE D'ANJOU (La Cour de Pierre) H
Chosen for freshness, fruit and palate pleasure

41 RIESLING d'ALSACE (Rene Schmidt) 1968 H
Very dry, crisp and refreshing

43 BERNKASTELER RIESLING 1969
Medium Dry, refreshing, eminently drinkable

45 TRIERER THIERGARTEN SANK 1969
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49 BEAUJOLAIS VILLAGES (Remoissenet) 1969
Dry but soft, mild to the palate

51 Chateau RAYMOND (Bordeaux)
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Lark	.55	Parliament	.55
Marlboro	.55	Herbert Tareyton Filter	.55
Benson & Hedges 100's	.55	Winston	.55

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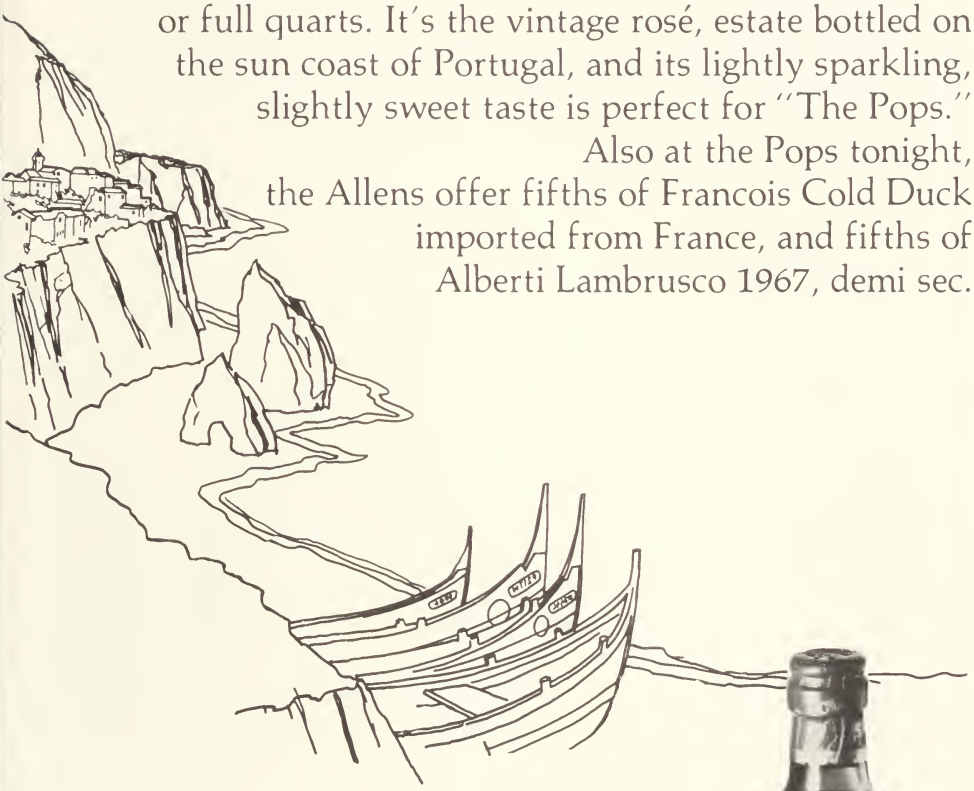

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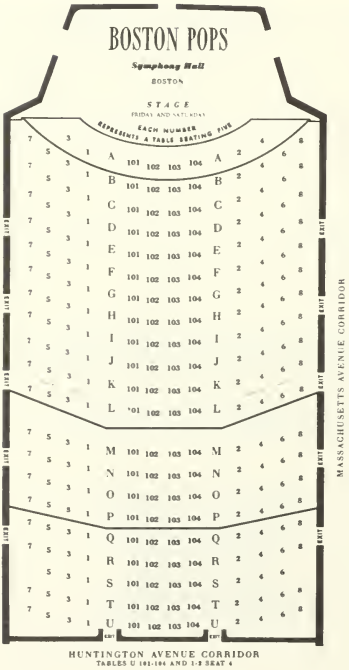

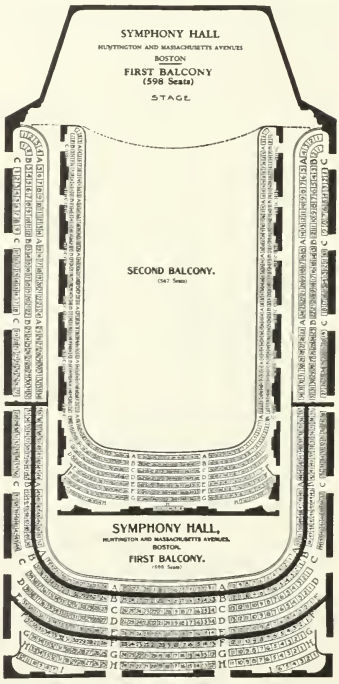

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Beethoven's Missa Solemnis

Conducted by Leonard Bernstein with Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes as soloists.

The performance is given in memory of Serge Koussevitzky, the Boston Symphony's Music Director, 1924-1949, and conductor of the Orchestra's first Berkshire Festival concerts.

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Seiji Ozawa conducts Berlioz dramatic oratorio. Soloists are Lois Marshall, John Alexander, Ezio Flagello, and the Tanglewood Festival Chorus.

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WILLIAM STEINBERG
Music Director

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ARTHUR FIEDLER conductor

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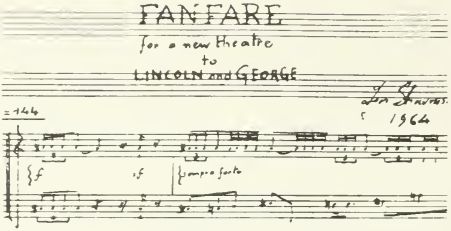
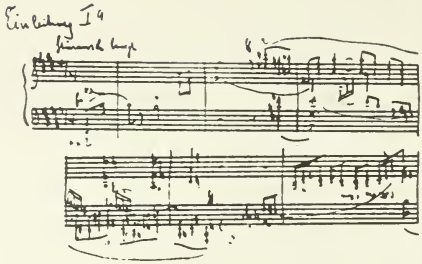
Boston Pops

Arthur Fiedler *conductor*

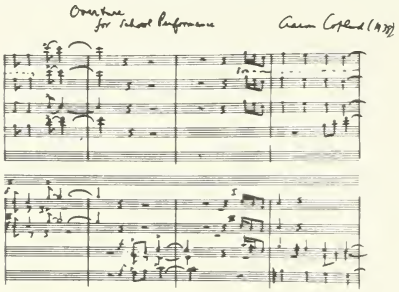
Spring 1971



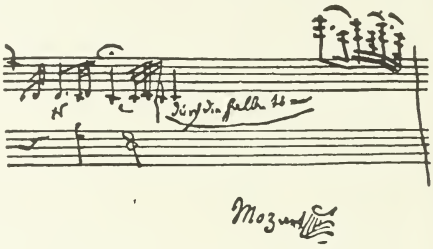
Stravinsky



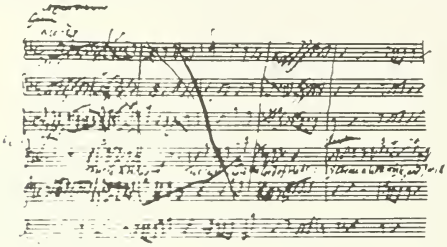
Richard Strauss



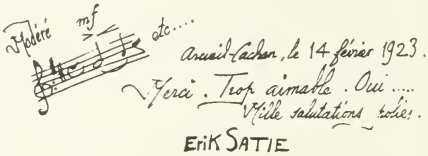
Copland



Mozart



Handel



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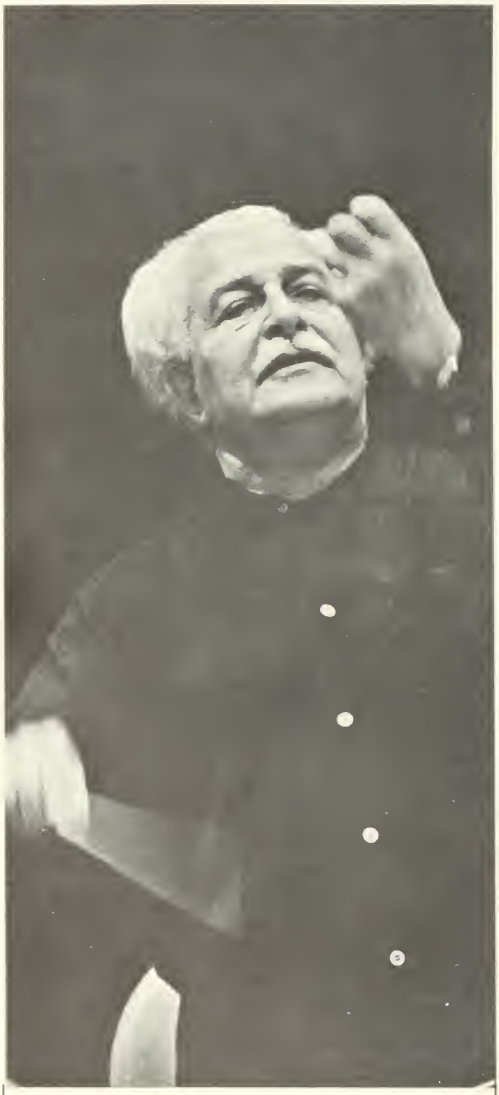

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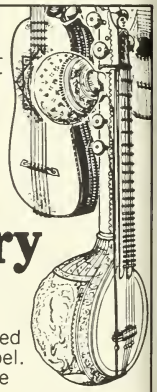

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Stanley Benson
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Raymond Sird
William Waterhouse
Amnon Levy

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William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
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John Korman
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Joseph Pietropaolo
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Stephen Geber
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Carol Procter
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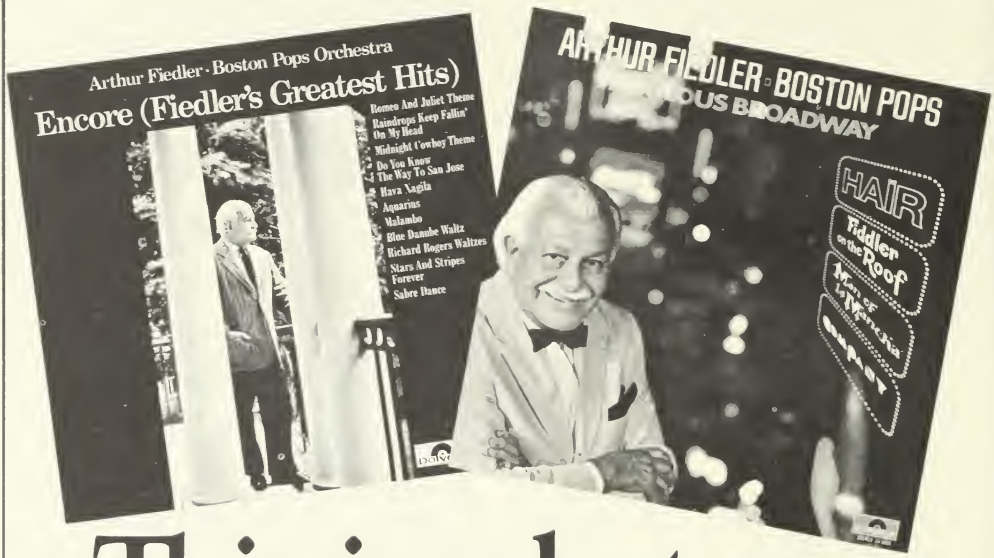

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ARTHUR FIEDLER

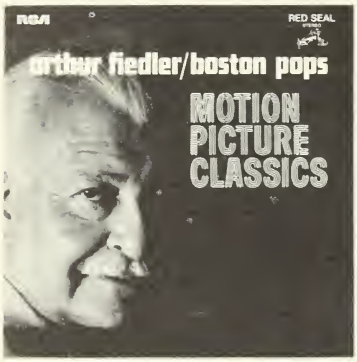
Ask a stranger what he first thinks of when you mention Boston, and he may well answer 'Arthur Fiedler'. In his home town Mr Fiedler is an institution; his unique personality, his style, and his individual approach to music have made him as familiar and beloved as Symphony Hall. He is more than the local boy who made good — he is the local boy who has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts. Under his direction Pops has become familiar to music-lovers throughout the world. Together they have made more recordings than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over a million copies of the Pops recording. Thirteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with



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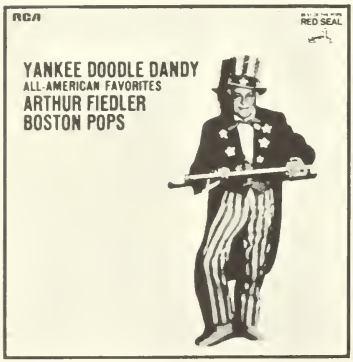

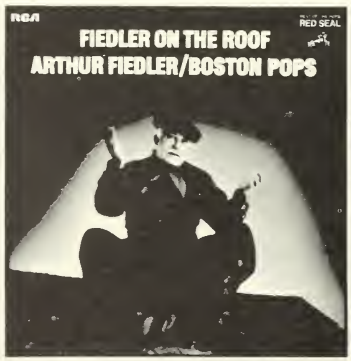

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the Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles and pre-recorded tapes are today not far off 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

Mr Fiedler celebrated his seventy-fith birthday two winters ago by conducting a Gala Concert with the Boston Symphony. Governor Francis Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world, Arthur Fiedler speaks through the universal language of music, and the inimitable appeal of the Boston Pops.

HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Earlier this year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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THE BOSTON POPS

Nearly eighty-six years ago, in July 1885, the musicians of the Boston Symphony played their first 'Promenade Concert' in Boston's old Music Hall. A year or two earlier Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition in the city. Audiences numbered in the millions have come to the Music Hall and Symphony Hall to watch eighteen conductors lead concerts that have charmed and delighted them with the best in light classical and popular music.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, and the large number of televised concerts, have brought the Boston Pops into the living rooms of people all over the world. The winter tours of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television appearances by Arthur Fiedler and the Boston Pops over the network of the Corporation of Public Broadcasting in 1970 was recognized earlier this year by the prestigious Peabody Award.

In April of this year, Arthur Fiedler and the Boston Pops took part in the European tour of the Boston Symphony Orchestra. Giving their first concerts outside North America, they performed in London, England, at the Royal Albert Hall as part of the Hall's centennial celebration, and in Bonn, Germany, at the Beethovenhalle.

The Boston Pops will be eighty-six this year, the Boston Symphony celebrates its ninetieth birthday this fall, Arthur Fiedler is seventy-six. Yet Pops remains as young as the springtime which brings it back each year to Symphony Hall.

MICHELOB.
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Monday June 14 1971

TONIGHT'S SOLOIST

ANTHONY PARATORE, a native Bostonian, is a graduate of Boston University's School of Fine and Applied Arts, where he studied piano with Dr Bela Nagy, and of the Juilliard School in New York, where he was awarded a scholarship to study with Mme Rosina Lhevinne. He has appeared on many occasions with the Boston Pops Orchestra conducted by both Arthur Fiedler and Harry Ellis Dickson at Symphony Hall and Tanglewood, and at the Esplanade Concerts. In addition to his solo appearances, Anthony Paratore performs in concert with his brother Joseph. Their many local appearances include the Boston Pops, the Weston Country Evening Concerts and the Wayland Concert Series. They have also appeared as soloists throughout New England, with the Detroit Symphony Orchestra, and twice at Lincoln Center in New York. The Paratore Brothers were recently given the honor of performing at receptions honoring the new Archbishop of Boston, Humberto S. Medeiros, and the Prime Minister of Italy, Emilio Colombo, during his visit to Boston.

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Monday Evening June 14 1971 at 8.30

Forty-third Program

ARTHUR FIEDLER *Conductor*

HARVARD CLASS OF 1946 NIGHT

*Up the Street, March — *Morse '96*

*Suite from 'Gaîté Parisienne' — *Offenbach*

Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

EDWARD TROUPIN '46 *Conducting:*

Acadamic Festival Overture — *Brahms*

ARTHUR FIEDLER *Conducting:*

*Piano Concerto in F — *Gershwin*

Allegro
Adagio; Andante con moto
Allegro agitato

Soloist ANTHONY PARATORE

Selection from 'Two by Two' — *Rodgers*

Why Me – Something Doesn't Happen – The Gitka's Song – Something Somewhere – You Have Got to Have a Rudder on the Ark – Ninety Again – I Do Not Know a Day I Did Not Love You – Two by Two

†Raindrops Keep Fallin' on My Head — *Bacharach*

A Harvard Festival — *Anderson '29*

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Tuesday June 15 1971

TONIGHT'S SOLOIST

ROBERT KAROL, who joined the viola section of the Boston Symphony in 1950, studied at the Philadelphia Musical Academy, where his teachers were Jani Szanto and Karl Doktor, and later studied with Emanuel Vardi. Before coming to Boston he was associated with several symphony orchestras on the East Coast and in Honolulu, first as violinist and then as violist. He also played in string quartets and chamber groups, including the Chatham Sinfonietta, which broadcast a ten-week musical series on WNYC radio in New York, and the Saidenberg Sinfonietta, with whom he toured the United States and Canada. A past member of the Tanglewood Student Orchestra, he took part in the Tanglewood Alumni Association Series' broadcasts of chamber works on WNYC radio. During the 1966-1967 season, he took part in the exchange program with the Japan Philharmonic Symphony Orchestra, where he appeared several times as soloist. He has also been soloist with Arthur Fiedler and the Boston Pops, at Esplanade concerts, and has given chamber concerts with other members of the Boston Symphony.

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Tuesday Evening June 15 1971 at 8:30

Forty-fourth Program

HARRY ELLIS DICKSON *Conducting*

*National Emblem, March — *Bagley*

*Overture to 'William Tell' — *Rossini*

*Serenade — *Schubert*

Suite from 'Carmen' — *Bizet*

Prelude and Aragonaise – Intermezzo – The Dragoons of Alcala – Les Toréadors

---

Viola Concerto — *Handel*

Allegro moderato
Andante ma non troppo
Allegro molto

Soloist ROBERT KAROL

'Sing Out' (with the singing waitress, Ann Hayward) — *arr. Hayman*

Beer Barrel Polka – Margie – Heart of My Heart – Shine on Harvest Moon – For Me and My Gal – The Whiffenpoof Song – When Irish Eyes Are Smiling – Harrigan – I've Been Workin' on the Railroad

*The Glow Worm Turns — *Lincke-Bodge*

---

†*Selection from 'Fiddler on the Roof' — *Bock*

Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

*The Typewriter — *Anderson*

*Mame — *Herman*

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TONIGHT'S GUEST CONDUCTOR

ROLLAND TAPLEY, long-time violinist of the Boston Symphony and Boston Pops Orchestras, studied with Felix Winternitz, boyhood friend and student of Fritz Kreisler. He joined the Boston Symphony at the age of eighteen, having already toured throughout Canada and the United States as soloist. He plays first violin in the Tanglewood Quartet, composed of Boston Symphony players, and he is the original conductor of the North Shore Philharmonic Orchestra, now beginning its twenty-fourth season under his direction. He has also for many years been conductor of the Wellesley Symphony and the New Hampshire Philharmonic. From 1940 until 1966 Rolland Tapley taught music in the Stoneham public schools. He appears for the first time this season as guest conductor of the Boston Pops.

TONIGHT'S SOLOISTS

ELISABETH PHINNEY, born in Germany, was the winner of the 1965 New England Regional Metropolitan Opera Auditions, and has since performed throughout Boston and New England. She sang the role of Mimi in *La Bohème* as part of Boston's *Summerthing,* and has appeared at local universities including Harvard and M.I.T., at the Gardner Museum, and with the North Shore Philharmonic, Wellesley and Manchester Symphonies. She is married to Keith Phinney.

KEITH PHINNEY, a native Bostonian, has sung with the North Shore Music Theater in Beverly for the past five years and for two years with the South Shore Music Theater in Cohasset. He has also appeared throughout New England as soloist with orchestras and choral societies. The Phinney's, whose repertory includes opera, musical comedy and oratorio, have performed together in Europe as well as in the United States. They make their debut with the Boston Pops.

Wednesday Evening June 16 1971 at 8.30

Forty-fifth Program

ROLLAND TAPLEY *Conducting*

*Semper Fidelis, March	*Sousa*
*Overture to 'Orpheus in Hades'	*Offenbach*
Elegiac Prelude	*Hugh Downs*
*1812, Ouverture Solennelle	*Tchaikovsky*

From the Finale of Act I, 'La Bohème' — *Puccini*

Soprano ELISABETH PHINNEY

Tenor KEITH PHINNEY

Selection from 'Oklahoma!' — *Rodgers*

The Farmer and the Cowman – Oklahoma! – People Will Say We're in Love – Out of My Dreams – Oh, What a Beautiful Morning – Pore Jud Is Daid – The Surrey with the Fringe on the Top – Many a New Day – Kansas City – Farmer Dance – I Cain't Say No

From the Musical, 'Show Boat' — *Kern*

Make Believe – Can't Help Lovin' Dat Man – You Are Love

Soprano ELISABETH PHINNEY

Tenor KEITH PHINNEY

Promises, Promises	*Bacharach*
Mah-Ná, Mah-Ná	*Umiliami*
*Mack the Knife, from 'The Threepenny Opera'	*Weill*

Among those present: Parker Hill Medical Center; Emerson Hospital; Directors of the Atlantic International Bank Ltd., London, England

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TONIGHT'S SOLOISTS

MARTIN HOHERMAN began studying the cello with Eli Kochanski at the Warsaw Conservatory of Music when he was five, and gave his first concert as cello soloist with the Warsaw Philharmonic Orchestra at the age of twelve. Before World War Two he was cellist with both the Warsaw Philharmonic and the Radio Symphony Orchestras. He then travelled to Egypt, India and Ceylon as a member of the British Army, gave recitals throughout England, and returned to Ceylon as director of western music for their national radio system and as instructor of cello. He composed several children's songs performed by Ceylonese children's choirs which he trained, and among his other compositions are a symphonietta, performed in London, and two strings quartets. In 1953 he joined the Boston Symphony Orchestra where he is first cello of the Boston Pops and associate first cello of the Symphony.

OPHRA YERUSHALMI, born in Israel, began her piano studies there with Frank Pelleg, and graduated from the Academy of Music in Jerusalem. After serving two years in the Israeli Army, she was selected to study in the United States through the Cultural Exchange Program, and has since studied with Claudio Arrau, Irma Wolpe and Wolfgang Rosé. Since her 1967 New York debut in Town Hall, she has made three concert tours throughout Latin America, including appearances with the National Symphony Orchestra of Colombia in celebration of the seventeenth anniversary of Israel's independence, and at the first Pablo Casals Festival held in El Salvador. She has performed at numerous colleges in the United States, and on radio and television, where she gave in New York the première performance of Seter's *Chaconne and Scherzo* in a program dedicated to the Arts in Israel. Ophra Yerushalmi makes her debut with Arthur Fiedler and the Boston Pops.

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Thursday Evening June 17 1971 at 8.30

Forty-sixth Program

ARTHUR FIEDLER *Conductor*

ISRAEL HISTADRUT NIGHT

*Triumphal March, from 'Aida' — *Verdi*

*Overture to 'Orpheus in Hades' — *Offenbach*

Kol Nidrei, for Cello and Orchestra, Op. 47 — *Bruch*
Soloist MARTIN HOHERMAN

*Bacchanale, from 'Samson and Delilah' — *Saint-Saëns*

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THE STAR-SPANGLED BANNER

Piano Concerto No. 21 in C K. 467 — *Mozart*
Allegro maestoso
Andante
Allegro vivace assai
Soloist OPHRA YERUSHALMI

Medley of Burt Bacharach Tunes — *arr. Knight*
I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

Love Story — *Lai*

†*The Stars and Stripes Forever, March — *Sousa*

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Friday June 18 1971

TONIGHT'S GUEST CONDUCTOR

RICHARD HAYMAN, composer, conductor, arranger and harmonica virtuoso, was born in Cambridge, Massachusetts, in 1920. He has scored numerous films, including 'Meet Me in St Louis', 'Girl Crazy', 'As Thousands Cheer', and 'State Fair', has been soloist and arranger for the Vaughan Monroe Orchestra, and arranger and director for singer Bobby Wayne. For the past five years he has assisted Bob Hope as musical director in his summer appearances throughout the United States. In May he appeared for two weeks with the Detroit Symphony as conductor of their Pops series. He is now orchestrating and conducting a children's show for CBS television called 'Mother Goose Go-Go', for future telecast. Mr Hayman's countless arrangements for Arthur Fiedler and the Boston Pops have been on many Pops albums made by RCA and Polydor.

TONIGHT'S SOLOISTS

MARYLOU SPEAKER, who last season joined the second violin section of the Boston Symphony, was born in Oregon City, Oregon, to a musical family. She started to play the piano as a child of four, then began violin lessons three years later, studying privately with Catherine Peterson and Rafael Spiro. At ten she became the youngest member of the Portland Junior Symphony, one of the country's finest youth orchestras. Through the Junior Symphony's scholarship program she was able to spend a summer at the Aspen Music Festival, then the following two years she studied at the Berkshire Music Center at Tanglewood. At the age of eighteen she played the D minor concerto of Wieniawski with the Portland Junior Symphony. During the 1963-1964 season Marylou Speaker was a member of the Portland (Oregon) Symphony. She enrolled at the New England Conservatory of Music, where she studied with Joseph Silverstein, concertmaster of the Boston Symphony, and took her degree in 1967. During the spring of her final year she was soloist with the Boston Pops in Saint-Saëns' *Introduction and Rondo capriccioso*. Immediately after graduation she toured with the American National Opera Company, playing principal viola for most performances. Later in the 1967-1968 season she became a member of the Boston Philharmonia, and concertmaster of the Boston Ballet Orchestra. In 1968 Marylou Speaker moved to Los Angeles. She

continued on page 34

Friday Evening June 18 1971 at 8.30

Forty-seventh Program

ARTHUR FIEDLER *Conductor*

*Wedding March, from 'Le Coq d'Or' — *Rimsky-Korsakoff*

*Overture to 'Der Freischütz' — *Weber*

*1812, Ouverture Solennelle — *Tchaikovsky*

Grand Duo Concertante, for Violin and Double Bass — *Bottesini*

Violin MARYLOU SPEAKER

Double Bass LAWRENCE WOLFE

Medley of Burt Bacharach Tunes — *arr. Knight*

I Say a Little Prayer – Alfie – What the World Needs Now Is Love – Wives and Lovers (Hey, Little Girl) – The Look of Love – Promises, Promises

---

RICHARD HAYMAN
conducting his arrangements of Simon & Garfunkel tunes

Cecilia
Scarborough Fair/Canticle
59th Street Bridge Song ('Feelin' Groovey')

Bridge Over Troubled Water

Mrs Robinson

Among those present: New England Kiwanis Clubs; Women's Auxiliary, United Cerebral Palsy Association of Metropolitan Boston

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Saturday June 19 1971

TONIGHT'S SOLOIST

TANA BAWDEN made her piano debut at the age of eleven with the Portland Junior Symphony, performing Beethoven's Second Piano Concerto. Soon afterwards, she was invited by Arthur Benjamin to be soloist at his farewell concert with the CBR Symphony in Vancouver, British Columbia. She attended the Juilliard School as a scholarship student, studying with Rosina Lhevinne. Tana Bawden has appeared with some of this country's leading orchestras, including the Baltimore and Seattle Symphonies, the Symphony of the Air in Carnegie Hall, and the Boston Pops Orchestra.

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Saturday Evening June 19 1971 at 8.30

Forty-eighth Program

ARTHUR FIEDLER *Conductor*

NATIONAL ASSOCIATION OF PLUMBING-HEATING-COOLING CONTRACTORS NIGHT

*Rákóczi March, from 'The Damnation of Faust' — *Berlioz*

*Carneval, Overture — *Dvořák*

*Meditation, from 'Thaïs' — *Massenet*
Solo Violin MAX HOBART

*Suite from 'Gayne' — *Khachaturian*
Dance of the Rose Maidens – Lullaby – Sabre Dance

Piano Concerto in A minor Op. 54 — *Schumann*
Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace
Soloist TANA BAWDEN

Selection from 'No, No, Nanette' — *Youmans*
Introduction – I Want to be Happy – Too Many Rings Around Rosie – Tea for Two – Waiting for You – You Can Dance with Any Girl at All – No, No, Nanette

Bridge Over Troubled Water — *Simon & Garfunkel*

*Colonel Bogey March — *Alford*

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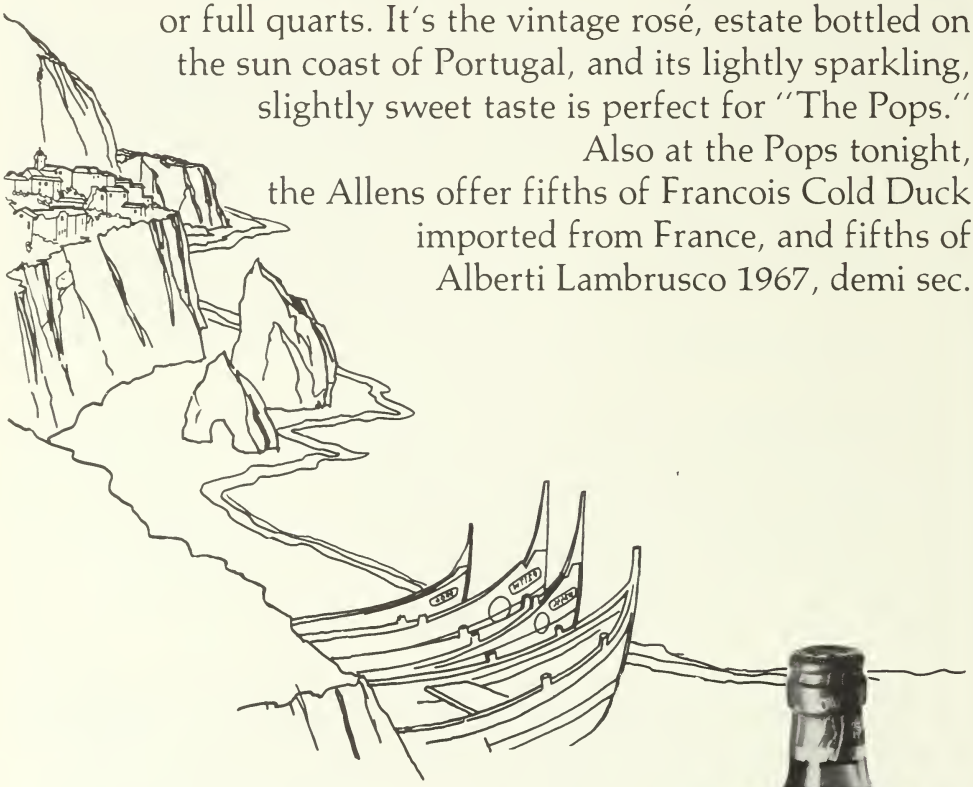

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5 Great Western Extra Dry Champagne	8.00	5.00
6 *Gancia Asti Spumanti	9.00	
7 Great Western Sparkling Burgundy	8.00	5.00
9 *Bollinger Brut Champagne	12.00	7.00
28 *Le Duc Brut Vintage Champagne	8.50	5.00
29 *Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	13.00	
30 *Taittinger La Française Brut N.V. Champagne	13.00	7.50
31 Schramsberg Blanc de Blancs – Napa Valley Champagne 1968	12.00	
33 *Sparkling Anjou Rosé (Baumard)	8.50	
52 *François Cold Duck	6.00	
17 Champagne Cocktail for Two – 3.00		
WHITE WINES		
2 Pastene Riesling	3.50	
4 Pastene Rhine	3.00	2.00
8 C. Krug Chablis	4.00	3.00
10 *Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
11 *DeLuze Sauterne	4.00	
12 *Bolla Soave	4.50	3.00
13 *DeLuze Pouilly Fuissé	6.00	3.50
14 *Pouilly Fuissé A. Lichine	6.00	
15 *Ackerman Vouvray	4.00	2.50
16 *Pinot Chardonnay A. Lichine	4.50	
18 *Chablis A. Lichine	8.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21 *Langenbach Bernkastler Meister Krone	4.50	3.00
32 *Liebfraumilch Vintage – Madrigal	5.50	3.00
34 *Pavillon Blanc du Château Margaux	5.50	3.00
35 *Bourgogne 'Rejane' Pinot Chardonnay (Remoissenet)	5.00	3.00
36 *Roussette de Seyssel Vintage	4.50	3.00
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38 *Vouvray Vintage – Marc Bredif	4.50	3.00
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41 *Riesling d'Alsace (Rene Schmidt) 1968	5.00	3.00
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44 *Château Pavie-Decesse 1966, St Emilion	5.00	
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49 *Beaujolais Villages (Remoissenet) 1969	5.00	
51 *Château Raymond (Bordeaux)	4.00	
53 *Alberti Lambrusco Demi Sec	4.00	
ROSÉ WINES		
22 Pastene Vin Rosé	3.50	2.50
25 *Tavel Château d'Aqueria (Olivier)	4.50	3.00
26 *Rosé Anjou A. Lichine	5.00	3.00
47 *Rosé d'Anjou (La Cour de Pierre)	5.00	3.00
50 *Ravello Rosa (Rosé) – Gran Caruso	5.00	3.00
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Quinta do Avelar Rosé (Portugal)	4.50	3.00

SHERRY	Glass
27 *Duff Gordon Amontillado (Dry)	6.00 1.00

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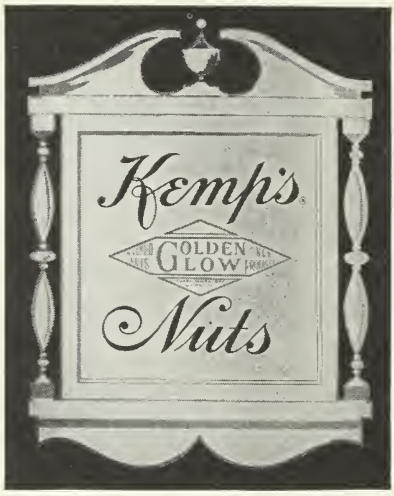

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Sandwiches served on Rye or White Bread

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Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

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Pretzels		.25	Cheese Wafers	.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35 .55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55 .75

Mixed Nuts (no peanuts) .... .75 1.05

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Butter Creams	1.25	Jelly Gems, assorted	.90
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French Tissot Drops – Hard Candies .35

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Vanilla, Chocolate, Strawberry, Coffee ..... .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

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Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca-Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 27
BEER & ALE & CIGARETTE LIST ON PAGE 31
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24. Alexis Lichine Beaujolais
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Medium dry pink wine with a hint of crackle

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona

18. Alexis Lichine Chablis
Dry and flowery with the famous hint of flint

26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink

22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine

14. Alexis Lichine Pouilly Fuissé
Dry with a delicate bouquet and finesse

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spent three summers as concertmaster of the Aspen Chamber Orchestra, and was a member of the Young Artists String Quartet, which gave concerts in many parts of the country. She also became assistant concertmaster of the Los Angeles Chamber Orchestra, under Neville Marriner's direction, and played with the New York City Opera Company Orchestra on its visits to Los Angeles. Two years ago she renewed her association with the Portland Junior Symphony, when she was the violin soloist in a performance in New York of Beethoven's Triple concerto, meeting the Orchestra on its way to a tour of Europe.

LAWRENCE WOLFE, who this season joined the double bass sections of both the Boston Symphony and Boston Pops Orchestras, was born in Boston in 1948, and has lived most of his life in Hingham. He started to play the trombone at the age of eleven, then began lessons on the double bass about a year later with William Curtis of the Berklee School of Music. He played at various festivals with the Hingham High School Orchestra, and decided quite early to make music his career. In 1963 he began lessons with Leslie Martin, a member of the Boston Symphony, which he continued until 1968. Lawrence Wolfe was principal bass of the orchestra which played at the All-Eastern United States Music Festival in 1965, and was a member of the Greater Boston Youth Symphony for three years, the last of which he spent as principal. He also appeared as soloist with that orchestra in the Arslanian and Koussevitzky concertos. In 1966 he was soloist in Bloch's *Prayer* at a Symphony Hall Youth Concert. After two years at Boston University he enrolled at the New England Conservatory of Music, where he studied with Gary Karr, and last summer was awarded his degree in applied bass. While at the Conservatory he was principal of the orchestra, gave recitals at the Gardner Museum and played in chamber music ensembles. He attended the Berkshire Music Center at Tanglewood for four summers and won the Albert Spaulding Prize in 1969. Lawrence Wolfe gave a recital at the Carnegie Recital Hall in New York during February, when his program included Schubert's *Arpeggione* sonata. He makes his first appearance as Pops soloist.

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43rd Season

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Monday June 28 — **OPENING NIGHT, Hatch Memorial Shell at 8.30**
Arthur Fiedler conducting

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Special childrens' concert June 30 at 10.15 am

As part of Summerthing 1971:

Wednesday June 30	**Bunker Hill, Charlestown at 7.30 pm**
Thursday July 1	**Town Field, Dorchester at 7.30 pm**
Wednesday July 7	**City Hall Plaza, Government Center, Boston at 12 noon**
Wednesday July 7	**Rogers Park, Brighton at 7.30 pm**
Thursday July 8	**Smith Field, Hyde Park at 7.30 pm**

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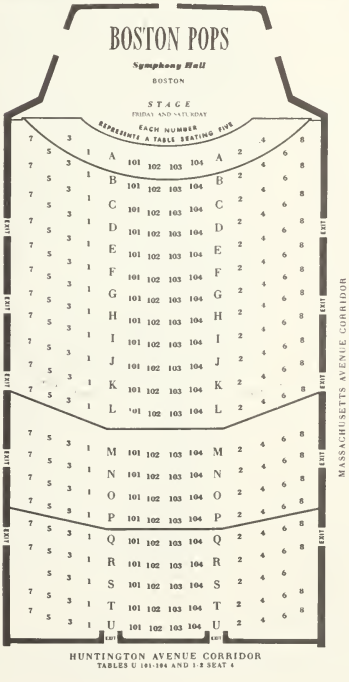

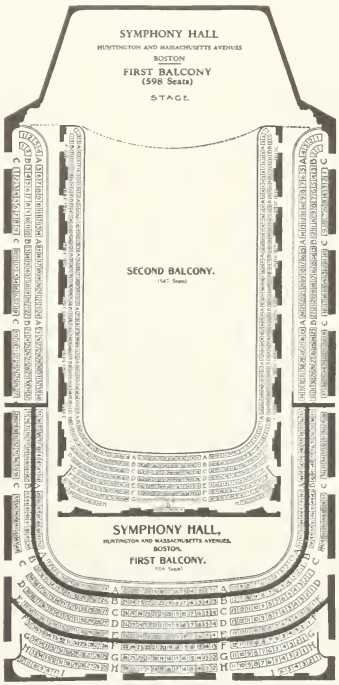

1971

Tanglewood

JULY 2/AUGUST 22

Highlights of the season include

Brahms — Beethoven Concerts

July 16, 17, 23, 24, 25

Five concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra, and Leonard Bernstein, Advisor to Tanglewood.

The two all-Brahms concerts feature Vladimir Ashkenazy playing the second piano concerto, and Pinchas Zukerman and Zara Nelsova playing the Concerto for violin and cello.

The three all-Beethoven concerts feature Itzhak Perlman playing the violin concerto, Symphonies 3, 5, 7 and . . .

Beethoven's Missa Solemnis

Conducted by Leonard Bernstein with Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes as soloists.

The performance is given in memory of Serge Koussevitzky, the Boston Symphony's Music Director, 1924-1949, and conductor of the Orchestra's first Berkshire Festival concerts.

Berlioz Damnation of Faust

Seiji Ozawa conducts Berlioz dramatic oratorio. Soloists are Lois Marshall, John Alexander, Ezio Flagello, and the Tanglewood Festival Chorus.

BOSTON SYMPHONY ORCHESTRA

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ARTHUR FIEDLER conductor

Tuesday August 3 at 8:30 pm

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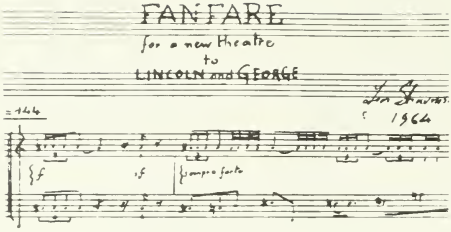
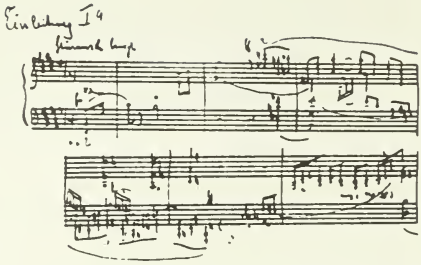
Boston Pops

Arthur Fiedler *conductor*

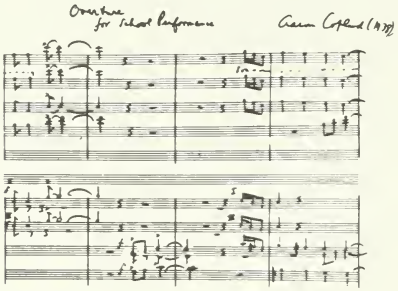
Spring 1971



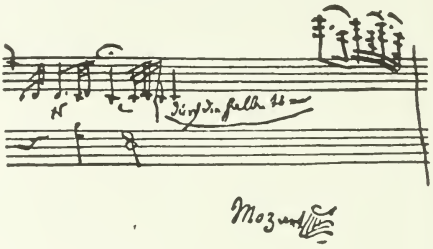
Stravinsky



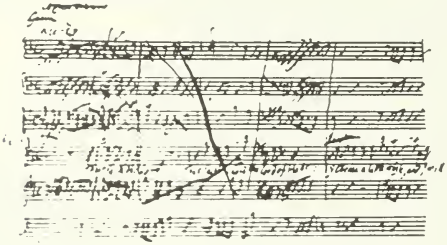
Richard Strauss



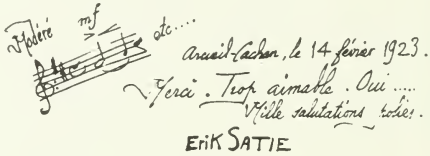
Copland



Mozart



Handel



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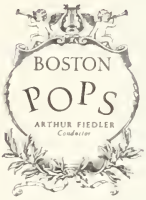

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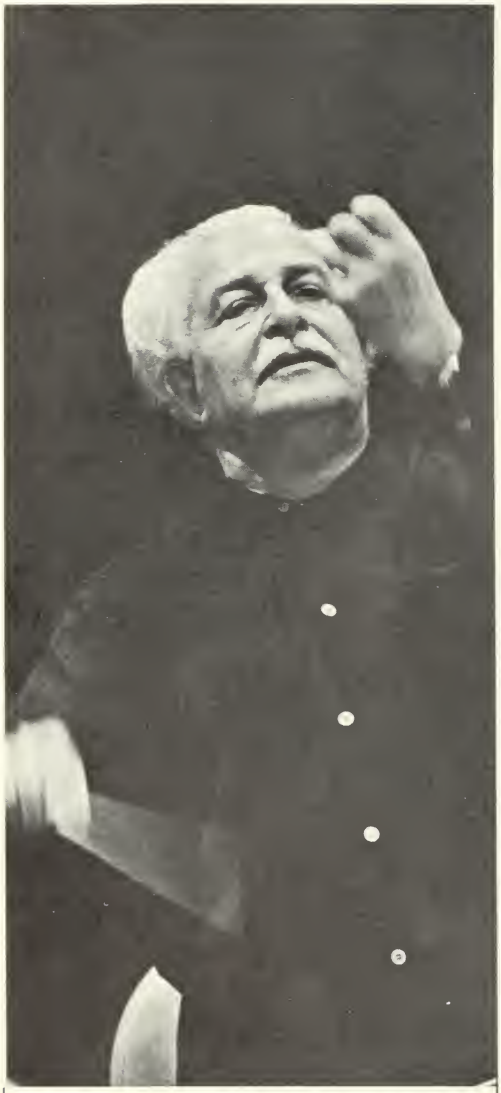

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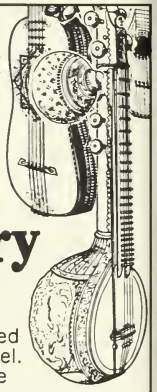

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Stanley Benson
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Alfred Schneider
Gerald Gelbloom
Raymond Sird
William Waterhouse
Amnon Levy

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Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
Ayrton Pinto
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
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Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Hironaka Sugie*

cellos
Martin Hoherman
Mischa Nieland
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Robert Ripley
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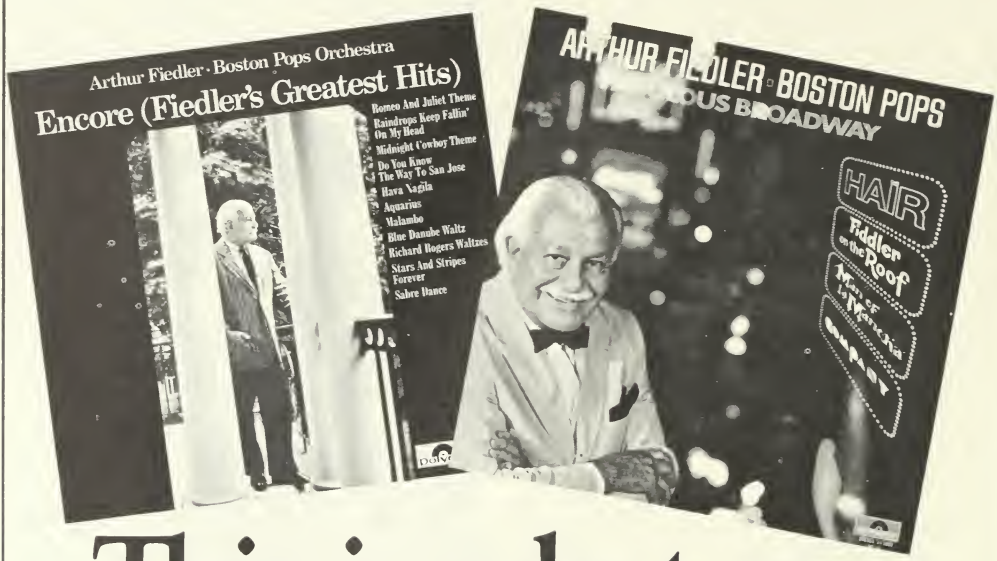

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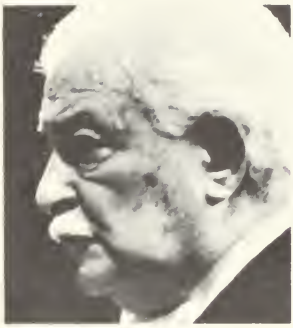
ARTHUR FIEDLER



Ask a stranger what he first thinks of when you mention Boston, and he may well answer 'Arthur Fiedler'. In his home town Mr Fiedler is an institution; his unique personality, his style, and his individual approach to music have made him as familiar and beloved as Symphony Hall. He is more than the local boy who made good — he is the local boy who has put an indelible mark not only on the musical history of this city, but also on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother a gifted amateur musician who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of world war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts. Under his direction Pops has become familiar to music-lovers throughout the world. Together they have made more recordings than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie*, resulted in the sale of over a million copies of the Pops recording. Thirteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with

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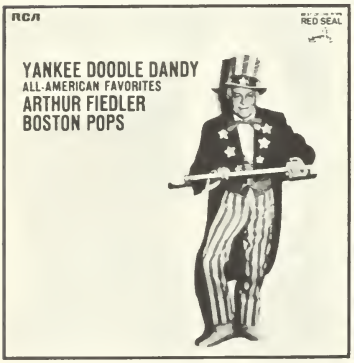

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the Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles and pre-recorded tapes are today not far off 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. He has also conducted orchestras all over North and South America, Europe, Africa, Asia and Australia.

Mr Fiedler celebrated his seventy-fith birthday two winters ago by conducting a Gala Concert with the Boston Symphony. Governor Francis Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world, Arthur Fiedler speaks through the universal language of music, and the inimitable appeal of the Boston Pops.

HARRY ELLIS DICKSON

HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestra Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, more dolce, please,* which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. Earlier this year the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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THE BOSTON POPS

Nearly eighty-six years ago, in July 1885, the musicians of the Boston Symphony played their first 'Promenade Concert' in Boston's old Music Hall. A year or two earlier Major Henry Lee Higginson, the Orchestra's founder, had written of his wish to give in Boston, 'especially in the summer, concerts of a lighter kind of music'. From the earliest days there were both music and refreshments at the 'Promenades' — a novel idea to which Bostonians responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular', and later 'Pops', fast became a tradition in the city. Audiences numbered in the millions have come to the Music Hall and Symphony Hall to watch eighteen conductors lead concerts that have charmed and delighted them with the best in light classical and popular music.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny choice of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records that Mr Fiedler and the Pops Orchestra have made for Polydor and RCA, and the large number of televised concerts, have brought the Boston Pops into the living rooms of people all over the world. The winter tours of the Boston Pops Tour Orchestra throughout the United States, and Mr Fiedler's personal appearances in every part of the globe, have created countless Pops fans far beyond the city of Boston. The success of the television appearances by Arthur Fiedler and the Boston Pops over the network of the Corporation of Public Broadcasting in 1970 was recognized earlier this year by the prestigious Peabody Award.

In April of this year, Arthur Fiedler and the Boston Pops took part in the European tour of the Boston Symphony Orchestra. Giving their first concerts outside North America, they performed in London, England, at the Royal Albert Hall as part of the Hall's centennial celebration, and in Bonn, Germany, at the Beethovenhalle.

The Boston Pops will be eighty-six this year, the Boston Symphony celebrates its ninetieth birthday this fall, Arthur Fiedler is seventy-six. Yet Pops remains as young as the springtime which brings it back each year to Symphony Hall.

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TONIGHT'S GUEST CONDUCTOR

ERICH KUNZEL, born in New York City, has been Resident Conductor of the Cincinnati Symphony Orchestra for the past six seasons, and is Professor of Music at the Cincinnati Conservatory of Music. He studied conducting at Pierre Monteux's summer school, and, after graduating from Dartmouth College with Distinction in Music in 1957, he made his conducting debut with the Santa Fe Opera Company in its première season. He also attended graduate school at Harvard University, and taught at Brown University for seven years before his appointment to the Cincinnati Symphony. Highly regarded as a conductor of opera, Erich Kunzel led the Cincinnati Opera Festival in 1966, the Long Island Festival in 1967, and has conducted premières of Shostakovitch's *The Nose* and of Borodin's *Prince Igor*. He has conducted the Cincinnati Symphony on several tours, including the 1966 'Around the World Tour' for the US Department of State. In 1968 he led the world première of Dave Brubeck's oratorio *The Light in the Wilderness*, conducting performances with Dave Brubeck the following spring in the major music capitals of Europe. Mr Kunzel has recently released seven Gold Label LP records on the Decca label. He will be guest conductor of the Boston Symphony Orchestra next November.

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*Capriccio Italien	*Tchaikovsky*
*Vienna, City of My Dreams	*Sieczynski*
Allegro con fuoco, from Symphony No. 9 in E minor, 'From the New World,' Op. 95	*Dvořák*

---

*Pops Hoe-Down — *arr. Hayman*

Arkansas Traveler – The Devil's Dream – Chicken Reel – Thunder Hornpipe – Paddy Whack – Pop Goes the Weasel – Miss McCloud's Reel – Turkey in the Straw – Stop Buck – Soldier's Joy – Rakes of Mallow – Lamplighter's Hornpipe

*And I Love Her	*Lennon-McCartney*
†Theme from 'Midnight Cowboy'	*Barry*
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TONIGHT'S SOLOIST

LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue,* as official pianist of the Boston Pops Orchestra, he has introduced more new works for piano and orchestra at the Pops than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen,* as well as the first performance in the United States of the *Warsaw Concerto.*

Leo Litwin has recorded the *Warsaw Concerto* three times for RCA with the Boston Pops Orchestra, Arthur Fiedler conducting; the RCA album 'Music from Million Dollar Movies' includes Leo Litwin as soloist in the *Warsaw Concerto, Dream of Olwen* and *Cornish Rhapsody.* He has also recorded *Carnival of the Animals* of Saint-Saëns for RCA, with Mr Fiedler and the Boston Pops, and Hugh Downs as narrator, and the latest Reader's Digest album of Boston Pops recordings conducted by Arthur Fiedler features Leo Litwin as soloist in the *Warsaw Concerto.*

In addition to his busy concert schedule, Leo Litwin heads the Music Department at Mount Ida Junior College in Newton, Massachusetts, teaches piano at his own studio at 476 Boylston Street in Boston, and this year was appointed special lecturer in the Music Department of Northeastern University. One of his most gifted pupils, the blind pianist Rosalie Hoffman, has appeared as soloist with Arthur Fiedler and the Pops Orchestra on six occasions, bringing her the honor of being the first blind pianist ever to perform in the lengthy history of the Boston Pops Orchestra. Among his other students who have played at the Pops Concerts are Anthony Paratore and Lisa Goldman, both of whom have also appeared at the outdoor Esplanade Concerts, where Leo Litwin has also performed many times.

His plans for next season include lecture-recital tours on the topical subject 'Women in Music', and a novel presentation of 'Fun in Music' from Mozart to The Boston Pops.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Tuesday Evening June 22 1971 at 8.30

Fiftieth Program

ARTHUR FIEDLER *Conductor*

MISSION CHURCH NIGHT

Overture to 'The Marriage of Figaro' — *Mozart*

Eine Kleine Nachtmusik K. 525 — *Mozart*

Allegro
Romance: Andante
Menuetto: Allegretto
Rondo: Allegro

Ave Maria — *Bach-Gounod*

Solo Violin MAX HOBART

*Emperor, Waltzes — *Strauss*

---

*Rhapsody in Blue, for Piano and Orchestra — *Gershwin*

Soloist LEO LITWIN

*Old Timers' Night at the Pops (audience sing along) — *Lake*

Ta-Ra-Ra-Boom-De-Ay – The Bowery – The Sidewalks of New York – Sweet Rosie O'Grady – Daisy – The Band Played On – After the Ball – A Hot Time in the Old Town Tonight

MISSION CHURCH BOYS CHOIR
GERALD KITTREDGE *Director and Accompanist*

A Little Bit of Heaven	*Ball*
That's an Irish Lullaby	*Shannon*
Panis Angelicus	*Franck*
Dear Land of Home	*Sibelius*
Climb Every Mountain	*Rodgers*

Three Simon & Garfunkel Tunes

The Sounds of Silence
Old Friends
A Hazy Shade of Winter

*Hey, Jude — *Lennon-McCartney*

*The Irish Washerwoman, from 'Irish Suite' — *Anderson*

Among those present: John Hancock Mutual Life Insurance Company, FCA Association

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Wednesday June 23 1971

TONIGHT'S SOLOIST

LEO LITWIN'S biography is printed on page 16

Arthur Fiedler conducts the Boston Fire Department Band at Logan Airport before embarking on the recent European tour

Ed Fitzgerald

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Wednesday Evening June 23 1971 at 8.30

Fifty-first Program

ARTHUR FIEDLER *Conductor*

MASSACHUSETTS ASSOCIATION FOR MENTAL HEALTH NIGHT

*National Emblem, March	*Bagley*
Overture to 'Egmont'	*Beethoven*
*Polka, from 'The Golden Age'	*Shostakovitch*
*1812, Ouverture Solennelle	*Tchaikovsky*

---

*Bolero	*Ravel*
??? MYSTERY TUNE ???	
*Rhapsody in Blue, for Piano and Orchestra *Soloist* LEO LITWIN	*Gershwin*

---

*Selection from 'Carousel' What's the Use of Wond'rin'? – Waltz – If I Loved You – June is Bustin' Out All Over	*Rodgers*
†*Night and Day	*Porter*
*American Salute (When Johnny Comes Marching Home)	*Gould*

Among those present: American-Scandinavian Foundation

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Thursday June 24 1971

TONIGHT'S GUEST CONDUCTOR

ERICH KUNZEL'S biography is printed on page 14

TONIGHT'S SOLOIST

MARTIN HOHERMAN began studying the cello with Eli Kochanski at the Warsaw Conservatory of Music when he was five, and gave his first concert as cello soloist with the Warsaw Philharmonic Orchestra at the age of twelve. Before World War Two he was cellist with both the Warsaw Philharmonic and the Radio Symphony Orchestras. He then travelled to Egypt, India and Ceylon as a member of the British Army, gave recitals throughout England, and returned to Ceylon as director of western music for their national radio system and as instructor of cello. He composed several children's songs performed by Ceylonese children's choirs which he trained, and among his other compositions are a symphonietta, performed in London, and two string quartets. In 1953 he joined the Boston Symphony Orchestra where he is first cello of the Boston Pops and associate first cello of the Symphony.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded eight years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

Thursday Evening June 24 1971 at 8.30

Fifty-second Program

ERICH KUNZEL *Conducting*

AMERICAN JEWISH CONGRESS NIGHT

Sunburst March — *Tobin*

*Overture to 'William Tell' — *Rossini*

Yerushala'im Shel Zahav (Jerusalem, City of Gold) — *Shemer*
In Tribute to Soviet Jewry

Polka and Fugue, from 'Schwanda, Der Dudelsackpfeifer' — *Weinberger*

Kol Nidrei, for Cello and Orchestra, Op. 47 — *Bruch*
Soloist MARTIN HOHERMAN

*Capriccio Italien — *Tchaikovsky*

---

†*Selection from 'Fiddler on the Roof' — *Bock*
Fiddler on the Roof – Matchmaker, Matchmaker – Far from the Home I Love – Miracle of Miracles – Sunrise, Sunset – Anatevka – To Life

†Theme from 'Midnight Cowboy' — *Barry*

†Aquarius, from 'Hair' — *MacDermot*

*Cabaret — *Kander*

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Friday June 25 1971

TONIGHT'S GUEST CONDUCTOR

ERICH KUNZEL'S biography is printed on page 14

TONIGHT'S SOLOIST

BERTICA SHULMAN CRAMER was born in Havana, Cuba, where she began studying the piano at the age of three. She gave her first concert the following year, and at seven she was soloist with the Havana Symphony Orchestra. At the close of World War Two she moved to Boston, having received a scholarship to the Longy School of Music in Cambridge. During the next years she studied with such well known musicians as Boris Goldovsky, Nadia Boulanger and Claudio Arrau, and at the Berkshire Music Center at Tanglewood. She made her Boston debut in Jordan Hall, and has been soloist many times with the Boston Pops and at Esplanade concerts.

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Friday Evening June 25 1971 at 8.30

Fifty-third Program

ERICH KUNZEL *Conducting*

*Thunder and Lightning Polka — *Strauss*

*Overture to 'William Tell' — *Rossini*

*Vienna, City of My Dreams — *Sieczynski*

Allegro con fuoco, from Symphony No. 9 in E minor, 'From the New World', Op. 95 — *Dvořák*

Piano Concerto No. 2 in D minor Op. 40 — *Mendelssohn*

Allegro appassionato – Adagio – Finale: Presto scherzando

Soloist BERTICA SHULMAN CRAMER

Fugue, from 'Schwanda, Der Dudelsackpfeifer' — *Weinberger*

Selection from 'Victory at Sea' — *Rodgers-Bennett*

Song of the High Seas – Submarines in a Calm Sea – Beneath the Southern Cross – Guadalcanal March – Theme of Growing and Building – Fiddlin' off Watch – The Sunny Pacific Islands – The Approaching Enemy – The Attack – Death and Debris – The Hymn of Victory

†Raindrops Keep Fallin' on My Head — *Bacharach*

*Cabaret — *Kander*

†*The Stars and Stripes Forever, March — *Sousa*

Among those present: Hingham Mothers' Club; West Point Society of New England; Newton Mental Health Association; National Association of Secretaries; Millipore Corporation

THE BOSTON POPS ORCHESTRA RECORDS EXCLUSIVELY FOR POLYDOR

†POLYDOR AND *RCA RECORDS — BALDWIN PIANO

Saturday June 26 1971

TONIGHT'S SOLOIST

JEROME PATTERSON studied with Luigi Silva at the Juilliard School in New York, and for two seasons at the Berkshire Music Center at Tanglewood, where he was awarded the Piatigorsky prize and a WCRB scholarship. He was appointed to the cello section of the Boston Symphony Orchestra in 1967 and the following year appeared as soloist with the Boston Pops, of which he is also a member. He is cellist of The Festival String Quartet, an ensemble of the Boston Symphony Orchestra.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

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Saturday Evening June 26 1971 at 8.30

Fifty-fourth Program

ARTHUR FIEDLER *Conductor*

CLOSING NIGHT

*Wedding March, from 'Le Coq d'Or' — *Rimsky-Korsakoff*

Overture to 'Euryanthe' — *Weber*

*Londonderry Air — *Grainger*

*From 'Peer Gynt' — *Grieg*
Morning Mood – Anitra's Dance – In the Hall of the Mountain King

---

Variations on a Rococo Theme for Cello and Orchestra Op. 33 — *Tchaikovsky*
Soloist JEROME PATTERSON

*Les Préludes, Symphonic Poem — *Liszt*

---

†Selection from 'Fantasticks' — *Schmidt*
Overture – Never Say No – They Were You – Soon It's Gonna Rain – Try to Remember – Metaphor (Love! You Are Love!)

*Bugler's Holiday — *Anderson*

*Prayer of Thanksgiving — *Valerius*

Among those present: American Physical Therapy Association; Millipore Corporation

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A favorite white wine from Germany

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds

24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet

60. Avelar Rosé
Medium dry pink wine with a hint of crackle

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona

18. Alexis Lichine Chablis
Dry and flowery with the famous hint of flint

26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink

22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine

14. Alexis Lichine Pouilly Fuissé
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7 Great Western Sparkling Burgundy	8.00	5.00
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29 *Deutz Blanc de Blancs Champagne (Deutz & Geldermann)	13.00	
30 *Taittinger La Française Brut N.V. Champagne	13.00	7.50
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11 *DeLuze Sauterne	4.00	
12 *Bolla Soave	4.50	3.00
13 *DeLuze Pouilly Fuissé	6.00	3.50
14 *Pouilly Fuissé A. Lichine	6.00	
15 *Ackerman Vouvray	4.00	2.50
16 *Pinot Chardonnay A. Lichine	4.50	
18 *Chablis A. Lichine	8.00	
19 *Langenbach Liebfraumilch Guilden Krone	5.00	3.00
21 *Langenbach Bernkastler Meister Krone	4.50	3.00
32 *Liebfraumilch Vintage – Madrigal	5.50	3.00
34 *Pavillon Blanc du Château Margaux	5.50	3.00
35 *Bourgogne 'Rejane' Pinot Chardonnay (Remoissenet)	5.00	3.00
36 *Roussette de Seyssel Vintage	4.50	3.00
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39 *Quarts de Chaume (Baumard) 1964	9.00	
41 *Riesling d'Alsace (Rene Schmidt) 1968	5.00	3.00
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22 Pastene Vin Rosé	3.50	2.50
25 *Tavel Château d'Aqueria (Olivier)	4.50	3.00
26 *Rosé Anjou A. Lichine	5.00	3.00
47 *Rosé d'Anjou (La Cour de Pierre)	5.00	3.00
50 *Ravello Rosa (Rosé) – Gran Caruso	5.00	3.00
54 *Costa do Sol (Portugal)	5.00	3.00
60 *Quinta do Avelar Rosé (Portugal)	4.50	3.00

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27 *Duff Gordon Amontillado (Dry)	6.00 1.00

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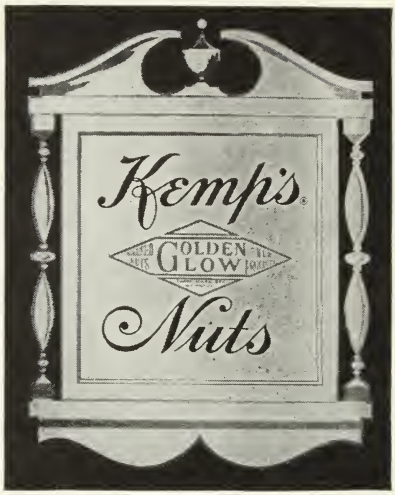

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Cheese Cake – Plain	.55	Petits Fours	.75

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Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75

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Chocolate Thin Mints	1.00	Chocolates	.30
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Vanilla, Chocolate, Strawberry, Coffee ..... .50
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Lemonade, Pitcher	2.00		

Wine Punch – See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Darjeeling	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 27
BEER & ALE & CIGARETTE LIST ON PAGE 31
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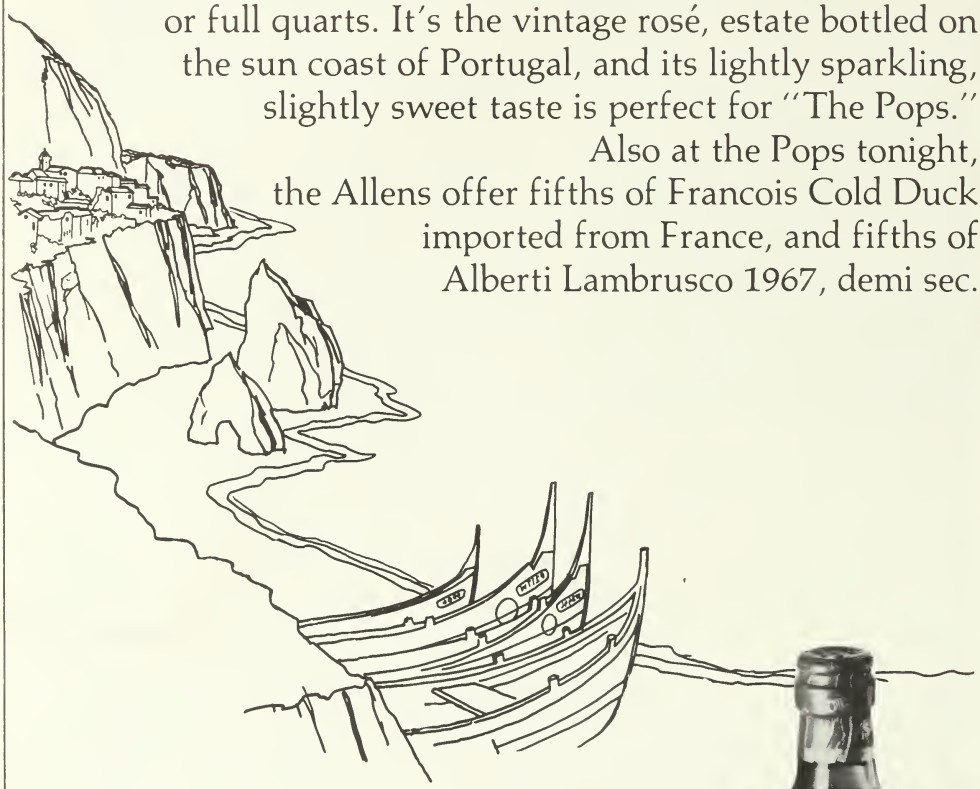
COSTA DO SOL Rosé Wine is here tonight in full pints or full quarts. It's the vintage rosé, estate bottled on the sun coast of Portugal, and its lightly sparkling, slightly sweet taste is perfect for "The Pops."

Also at the Pops tonight, the Allens offer fifths of Francois Cold Duck imported from France, and fifths of Alberti Lambrusco 1967, demi sec.



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The Saturday evening concerts will be broadcast live by:

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The Tuesday evening concerts will be broadcast live by:

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Blended smooth and dry

37 Chateau LAFON (Sauternes) 1967 H
Very mellow and rich

39 QUARTS DE CHAUME 1964
Remarkable bouquet, sweetness

47 ROSE D'ANJOU (La Cour de Pierre) H
Chosen for freshness, fruit and palate pleasure

41 RIESLING d'ALSACE (Rene Schmidt) 1968 H
Very dry, crisp and refreshing

43 BERNKASTELER RIESLING 1969
Medium Dry, refreshing, eminently drinkable

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Estate — Bottled, mature wine of distinction

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Dry but soft, mild to the palate

51 Chateau RAYMOND (Bordeaux)
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Arthur Fiedler conducting

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Wednesday July 7	**City Hall Plaza, Government Center, Boston at 12 noon**
Wednesday July 7	**Rogers Park, Brighton at 7.30 pm**
Thursday July 8	**Smith Field, Hyde Park at 7.30 pm**

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won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

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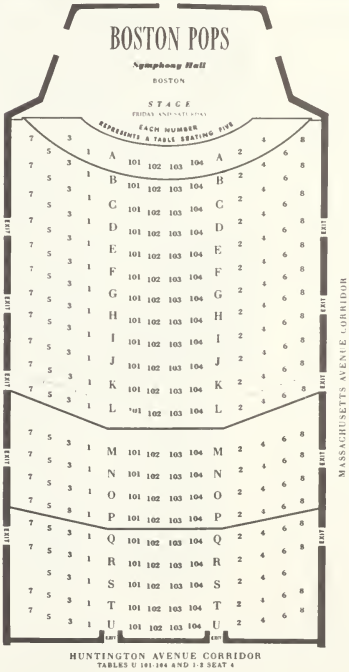

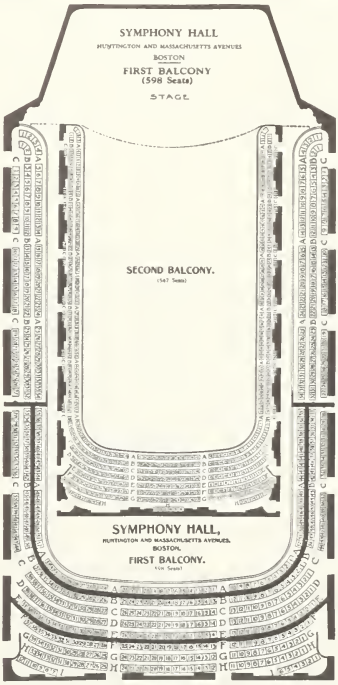

1971

Tanglewood

JULY 2/AUGUST 22

Highlights of the season include

Brahms — Beethoven Concerts

July 16, 17, 23, 24, 25

Five concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra, and Leonard Bernstein, Advisor to Tanglewood.

The two all-Brahms concerts feature Vladimir Ashkenazy playing the second piano concerto, and Pinchas Zukerman and Zara Nelsova playing the Concerto for violin and cello.

The three all-Beethoven concerts feature Itzhak Perlman playing the violin concerto, Symphonies 3, 5, 7 and . . .

Beethoven's Missa Solemnis

Conducted by Leonard Bernstein with Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes as soloists.

The performance is given in memory of Serge Koussevitzky, the Boston Symphony's Music Director, 1924-1949, and conductor of the Orchestra's first Berkshire Festival concerts.

Berlioz Damnation of Faust

Seiji Ozawa conducts Berlioz dramatic oratorio. Soloists are Lois Marshall, John Alexander, Ezio Flagello, and the Tanglewood Festival Chorus.

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG
Music Director

WEEKEND PRELUDES will offer short programs by important artists, each Friday evening at 7 pm, free to holders of tickets for the 9 pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a relaxed look at the Orchestra and its conductor at work.

Tanglewood-on-Parade

Tuesday July 27

Boston Pops-at-Tanglewood

ARTHUR FIEDLER conductor

Tuesday August 3 at 8:30 pm

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival', turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

For further information:
Berkshire Festival, Symphony Hall, Boston, Mass.
DGG AND RCA RECORDS BALDWIN PIANO
Thomas D. Perry Jr., Manager

Festival artists include

conductors
Daniel Barenboim
Leonard Bernstein
Colin Davis
Arthur Fiedler
Leon Fleisher
Bruno Maderna
Eugene Ormandy
Seiji Ozawa
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Stephen Bishop
Christoph Eschenbach
Byron Janis
Garrick Ohlsson
Alexis Weissenberg
Earl Wild

violinists
Itzhak Perlman
Joseph Silverstein
Pinchas Zukerman

cellists
Jules Eskin
Zara Nelsova

flute
Doriot Anthony Dwyer

singers
John Alexander
David Clatworthy
Ezio Flagello
Maureen Forrester
Florence Kopleff
Sherrill Milnes
Judith Raskin
Benita Valente
Beverly Wolff

choruses
Tanglewood Festival Chorus
Berkshire Boy Choir

chamber ensembles
Boston Symphony Chamber Players
Boston Symphony String Trio

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